



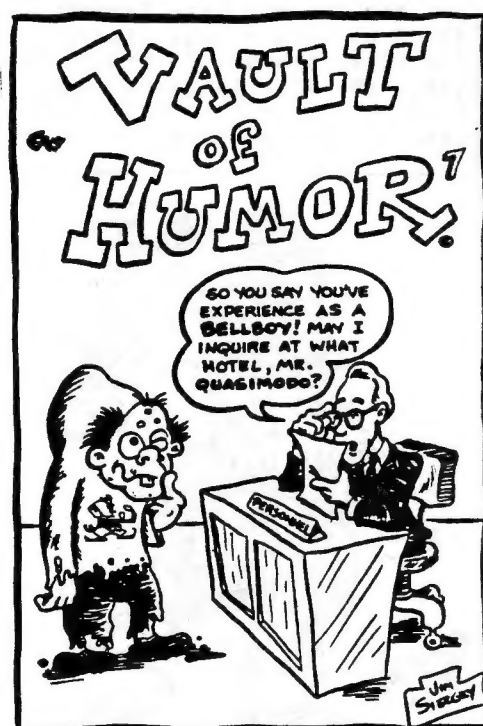
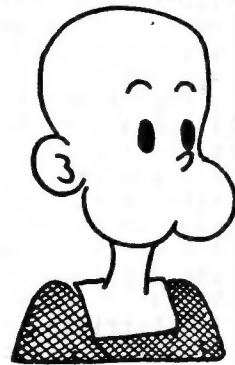
COMIX WAVE 34. January, 1986. © CLAY GEERDES, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo: Geerdes and Holman. Subs: \$6 for 12. Plugs: two copies of your zine. Send 2x2" stat of your cover and I'll run it when I have the space.\* Latest from CW: VAULT OF HUMOR 7 (Jim Siergey, Mike Morris, and Joe Sacco) is \$1.39. COMIX WAVE MAGAZINE 26 is \$1.39 and features a cover by Siergey, the third chapter of Joe Zabel's HALLS OF MINOS, a Ritchie Prosch story, and a page by Mike Morris. COMIX FU 2 is a mini & features cover by Holman, art by Geerdes, Holman, Miller, and John Dooley. .50/stamp. MINI-TIPS 3 is almost ready and features inking tips by Par Holman. .50/stamp. X-CON is .50/st and contains some more sketchbook jamming from the recent San Diego Con by Miller, Holman, Randy Clark et al.\* Robert Crumb, featured in a recent article in MOTHER JONES, has done the cover for Ed McClanahan's book, FAMOUS PEOPLE I HAVE KNOWN (New York: Farrar Strauss, 1985).\* R. Crumb has done a nice poster for Terry Zwigoff's movie, LOUIE BLUIE, which is showing around the Bay Area.\* LES NICKELETES now doing a musical comedy around town called "OH GODDESS!"\* A Gary Larson show coming up at the Academy of Sciences on December 1. Info from Carol Prince, 415-221-4214.\* Dell'Arte Players recently toured the Bay Area doing WHITEMAN MEETS BIGFOOT, based upon the story in Crumb's HOME-GROWN FUNNIES.\* Chris Bors will send you a copy of his catalog for a stamp. 121 Texas Lane, Ithaca, NY 14850. Send Chris 50 cents and get ALL-PHABET FUNNIES 1.\* Jim Siergey's new micro-mini is NARTIES. .50/st from him 4135 N Hermitage, Chicago, IL 60613.\* K. Greene, 1284 2nd Ave., S. F. CA 94122, has a computer microcomic, SAYINGS OF ZEN FANDEL: THIN WISDOM FOR A FATHEADED WORLD. .50/st from him.\* FAN' TOONS 8 is .75/.39 stamp from Edd Vick, 1002 Fuller-Wiser #4121, Euless, TX 76039.\* From Fan-atic Press, 125 Laramie Ave., Frankfort, KY 40601, Brad Foster's TECHNOPHOBIA, .25/st. and PLAINS OF PARANOIA by Philip Holder and Jeff Gaither. .25/st.\* GHOULMIRE. .50/st. W. Honath, 1111 Cochran Rd.



1st Fl., Pittsburgh, PA 15243-1137.\* MORONS, MUTANTS and MONSTERS 3 is .25/stamp from Jeff Gaither, 2808 Demel, #21, Louisville, KY 40214.\* YUMMY FUR 7 DZ is \$2.39 from Chester Brown, 22 Albany Ave., Toronto, CANADA M5R 3C3.\* GOODIES 20 is \$1.25 from Brad Foster, 4109 Pleasant Run, Irving, TX 75038. FOLKOMIX 1 is .75/stamp. from Brad.\* AMERICAN LIVING is \$2.39 from POB 901, Allston, MA 02134.\* WORKER POET 8 is \$1.39 from Mike Hill, 327 Pacific St., Franklin, PA 16323.\* It's TOM WATKINS who has SUICIDE NOTES, not Bob. Forgive the typo.\* BRISBANE THE BARBARIAN 4 is \$1.39 from Kurt Wilcken, 1411 Wilson, Ames, IA 50010.\* SLAM BANG 1 is \$1.98 pp from Fan-atic Press.\* THE MUNDANE ADVENTURES OF DISHMAN 1 is .25/stamp from John McLeod, 48-C Camden St., Guelph, Ontario, Canada N1H 3A2.\* CULT COMIX 1 is .50/st from John E., POB 7243, Wichita, KS 67218.\* Janne Ovaska will trade you NAPALM COMIX for one of yours. Write to Kirkkarinkatu 6D19, 05800 Hyvinkaa, Suomi-Finland.\* ZEEK THE GEEK'S PSYCHO STORYBOOK is \$3.50/.73 from Randy Maxson, 56-A Bowdoin St., Malden, MA 02148.\* Congrats to Valentino upon completion of the NORMALMAN ANNUAL.\* DOMES is \$3 pp from Phantasy Press, POB 1348, Denver, Colo 80201. Nice artwork in DOMES.\* Hey, guys, I am still getting zines with no address or price on them. Can't help you on this. All the information has to be on your publication. Envelopes get thrown out. Make yourself a checklist.\* CEREBUS at #78. An' just because I don't rave about this character all the time, don't think I don't enjoy it. Dave Sim consistently comes up with interesting layouts and plot twists. Check one out.\* Renegade's new title-- WORDSMITH by Dave Darrigo and R. G. Taylor shows a good concept and nice layouts. #1 looks good, guys.\* Lafler's DOG BOY 7 is on the way. DRAW! DRAW! DRAW!

C.G.

HAVE YOU SEEN THIS CHILD?



COMICO: NEXT MAN 4, MAGE 9, ROBOTECH: THE NEW GENERATION 2 ROBOTECH MASTERS 3, ROBOTECH: THE MACROSS SAGA 6.\*BLACK ZEPPELIN 3 from Renegade.\* TALES OF TERROR 2 has a lead story by Anthony Smith, drawn by Eric Vincent. "Live-In Dead." From Dolphin Moon, PIPE CONFIRMATION 1 is \$1.50 and GUEST CHECK COMIC 1 is \$3.50, the latter is a standard ug. POB 22262, Baltimore, MD 21203.\* Joyce Farmer edited WIMMEN'S COMIX 10 for Last Gasp and that one is out at \$2. Kitchen Sink has come out with a new series of DEATH RATTLE with V. 2, No. 1. Corben cover. Rand Holmes, Charles Burns, and Charles Dallas are included. One of the best comix in many years. Superlative artwork. \$2 at your dealer. Adults only on all ug comix. Age statement required as you know.\* RIP OFF PRESS has THE VIPER #1. This is a new comic, not the magazine THE VIPER or a translation of the Spanish EL VIBORA.\* NEIL THE HORSE ends it's run in March with #14.\* Tim Corrigan is planning a new adzine. Query him at 45 Wilcox St., Rochester, N Y 14607.\* Fantagraphics is doing a collection of the work of Drew Friedman & Josh Alan Friedman; ANY SIMILARITY TO PERSONS LIVING OR DEAD.\* To your right is a page from SPARKY WATTS. Any Sparky fans out there, drop me a line: Par Holman and I are into getting all the Sparky stuff together. There were ten issues if his comic and he appeared in many issues of BIG SHOT COMICS in the forties.\* Dan Day is doing a Sherlock Holmes series for Renegade in 1986 and preliminary art looks excellent; think Sherlock will become cultic again? Murder, HE wrote? Doug Holverson tells me: "I don't really care to hear your political ranting and ravings, about how 'groovy' the 60s were, or on how great the ugs use to be before they became a closed hippie clique. The hippies/yuppies are going to dump on all the generations that follow I just wish that someone would officially declare the u.g. dead so us Post-baby boomers can dance on it's grave." Question is, is Doug having Fun yet? C.G.



TRISBANE  
THE  
BARBARIAN  
by  
KURT  
WICKEN



TEENAGE MUTANT NINJA TURTLES 5 is out there selling faster than you can say Ninjutsu Seppuku. \$2.25 pp from Mirage Studios, POB 1218, Sharon, CT 06069. For those who like Eastwood, Charlie Bronson, Bruce Lee, E.T., and general gang warfare. C.G.

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Late: CAPTAIN SAUCER 14  
\$1.39 pp from Doug  
Holverson, RR1, Soldier,  
51572. '86 Calendar \$5.25pp.

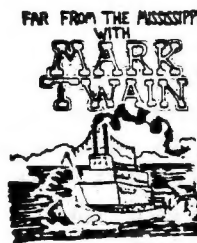


Looks like Jay Kennedy is hot to finish up his revision of the guide, THE DIRECTORY OF ALTERNATIVE COMIC BOOKS, so if you are interested in that



project, send Jay your zine and your address. His is 779 Union St., Brooklyn, N.Y. 11215. He has these DATA SUBMISSION forms which are pretty long (like you could apply to Harvard easier), but... COMIX FU 2 and DADA TERROR are .50 and a stamp each from me. BABYFAT 54 is .50/st.\* Starlen Baxter sent me some hilarious stuff, namely, 100 WORDS FOR PENIS (.75/.39), MUSCLEHEAD COMICS 1 (.50/.39), and DEMOLITION DENTIST (.60/.39). 410 Kimberlite Ct., Lexington, KY 40503.\* Seen CHERRY POPTART 2, an ug comic on a par with the Porky movies, a mock Archie by Larry Welz? \$2.\* Ever notice that the collections are coming out before the originals are sold these days? Last Gasp is doing a book of Crumb's WEIRDO stuff and Fantagraphics is collecting the entire Crumb canon in 10 volumes (and WEIRDO has yet to sell out an issue).\* Renegade's WORDSMITH is showing some promise.\* NEXT MAN 5 has an Ecsque cover, but the innards still remind me of Sat morning cartoons. Next Man is familiar too, anyone else remember THE HUMAN BOMB? ROBOTTECH marches on, and hey, I can't knock technology; I've started to use a Macintosh myself, so this newsletter may start looking different in 1986.\* Below is a sample of the work of Tom Nicholson. You can get THE CURSE 1 and 2 for \$1.39 ea. 195 Barrington Ave., 7-B, Toronto, Ontario, Canada M4C 5M7.\* LOUSY PARENTS COMIX 3 is .50/st from Chris Bors, 121 Texas Lane, Ithaca, NY 14850.\* I'm still getting comix with no address in them. You have to put the address in the comic, because it always gets separated from the envelope.\* I'm still being asked for criticism, too. I don't "critique" much of anything unless I just happen to feel like it when I sit down to type and then it's a whim. You want criticism, ask your art teacher at school or some stranger in the park.\* DEADLINE for my next mailing is February 1. If you want me to run your cover, send me a 2x2" stat with your two copies and I will run some if space is available. Happy New Year! C.G.

IA TWO GREAT AMERICAN WRITERS...



1. WINKERPO! SHOUTS POE "DRINKS FOR THE HOUSE!"

2. POE SCREAMS BLOOD STORIES OF AN UNWITTEBABLE POE IN THE LAVATORY WALL

3. POE TRIES TO CONVINCE A PROSTITUTE THAT SHE IS BEAUTIFUL BUT DEPOSED

4. MIDNIGHT - UNABLE TO BATTIFY THE WARDER, POE FALLS INTO A PITIFUL DELIRIOUS STUPOR

THANK GOODNESS THERE'S STILL THE YOUNG LADS TO READ TO!

-AND CAMARADES ON THE PORCH AT HARTFORD

BROODLYNE INVESTED IN THIS FOOL THING!

\*THE BEEN AN AUTHOR FOR TWENTY YEARS AND AN AYS FOR FIFTY FIVE\*

The first time I saw Roger Brand, he was sitting in the lobby of the Sutter Cinema on Sutter Street in San Francisco. He had some cartoon ads in his hand. We were both waiting to see Arlene Elster. She was one of the bosses and one of the people who came up with the idea for the first Erotic Film Festival which was my reason for stopping by to see her because I had the assignment from ADAM to cover the event. Roger was making some of his eating money by drawing weekly comic strip ads for the Sutter. These were done in two versions, one of them raunchy and suitable for the Berkeley BARB, the other cleaned up for the CHRONICLE. The Sutter was running movies that were called erotic, but which would not even be considered movies by today's x-video sophisticates. Be that as it may, there was a scene there which connected with other scenes like the Underground Cinema out at the Presidio and the amateur shows at the Intersection Coffee House and the Nocturnal Dream Shows at the Palace in North Beach; it was a scene in which many of us played parts during those years, one we took for granted; like all scenes, it's past history now, only memories. Arlene Elster introduced me to Roger that day and we went down that secret passageway, which is, I expect, still there in the building that once housed Charley Low's FORBIDDEN CITY; I can't swear to that because I haven't been up there in a decade, but we went down there that day, shared a joint, and



ROGER BRAND  
(1943-1985)

while Arlene told me the hype on the Erotic Film Festival, Roger enlightened me about underground comix, a few of which I had at home, but hadn't really gotten into focus. Roger invited me out to Point Richmond where he was living with his wife, Michele, and one afternoon I dropped in on them. It was a small house, but Roger had the most complete collection of books about comics that I had ever seen and it was evident from his conversation that he had read all of them and knew the history of the medium well. It was Roger talking about the Code of '54 and the E-Cs and the new underground versions of E-C that got me interested in the medium after a long comics dry spell. I wound up doing a story about Roger for ADAM then a follow-up about Joel Beck. I started

visiting the publishers and the hub of underground activity, Gary Arlington's out in the Mission. I met the underground artists one by one, did stories about them, tried to stimulate publicity that would get them paying gigs. Roger did his TALES OF SEX AND DEATH and REAL PULP about this time, early seventies, and I saw a lot of those stories through from the basic script to the final inks, getting the dialogue from Roger. I'd see him at the store or talk to him on the phone and when I could I worked in plugs for what he and his friends were doing; I was doing columns for the LOS ANGELES FREE PRESS and for COAST MAGAZINE then and I always needed material. In the late seventies, I lost track of Roger. I knew he had split up with Michele, that she had gone to New York to work for Marvel, that there was a divorce, and I knew that Roger wasn't doing too well, that his inking was shaky (his STAR FORCES work) and that he wasn't happy. The early days when there always seemed to be a spot for one of his stories in an issue of YOUNG LUST or some other underground comic had past and the papers were dead, but I was really shocked that afternoon in December of 1985 when Barry Siegel told me he had just come from Roger's wake, that he had died in Richmond Saturday evening, November 30, of kidney failure. He was at a friend's house watching FORBIDDEN PLANET on t-v. He thought he had the flu. Got up to go to the john during a commercial and died. Roger was 41. So little time. Such a fine talent lost.

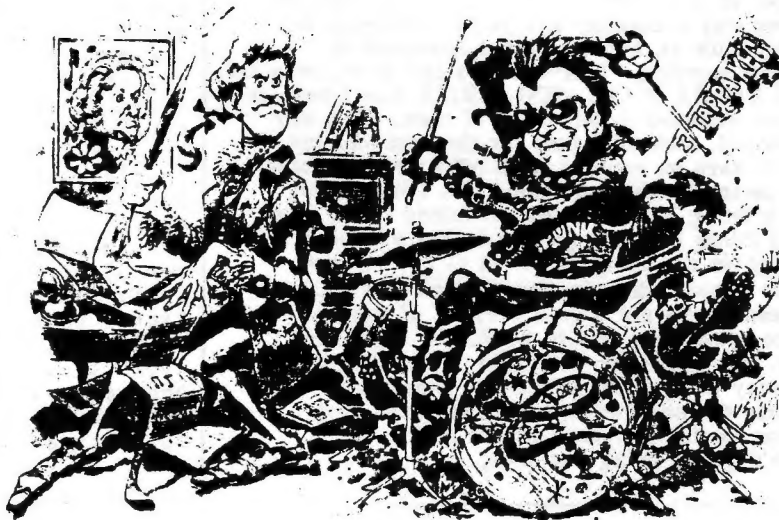
-CLAY GEERDES  
Dec. 9, 1985  
Berkeley, CA.



COMIX PLUGOLA: FAN'TOONS 9 is .75/.39 from Edd Vick, 1002 Fuller-Wiser, #4121, Euless, TX 76039.\* WHY THE DINOSAURS DISAPPEARED is .50/.22 from John Dooley, POB 459, Trinidad, CA 95570. There are two printings of this mini, the first has a misspelled title.\* SOCIAL COMMENTARY FOR OUR TIMES 2 is .50/.22 from Klutz Enterprises, POB 3684, Chico, CA 95927.\*TALES OF THE GIANT OCTOPUS 1 and LITTLE BOOK OF HORRORS 1 are .50/.22 ea from Hutchinson Bros, 5851 Pine Knob Lane, Clarkston, MI 48016.\* IT'S TIME FOR ANOTHER JOE COMIC is .15 from the Hutchinsons.\* JUST ANOTHER EIGHT PAGE WONDER 9 is .50/.22 from Walt Rodgers, POB 605, Blairstown, NJ 07825.\* ZOT 10 1/2 is .25/.22 from Scott McCloud, POB 698, Tarrytown, N Y 10591-0698.\* I'm still receiving zines with no address inside. Your name, address, and the cost of the magazine should always be on the inside with your copyright notice. Make yourself a note and stick it on your drawing board.\* SENSAWUNDA 9 is \$1/.39 from Kevin Standlee, 1853 Second Ave., Sutter, CA 95982. FOX 10 is \$2/.39 from CW.\* CAPTAIN SAUCER 15 is \$1.39 from Doug Holverson, R R 1, Soldier, IA 51572.\* Ed Vick has a 1986 Alternative Calendar. It's \$3.39 pp.\* CITY LIMITS GAZETTE 14 is \$1.50 plus .39 from Bruce Chrislip, 6217 5th N W, Seattle, WA 98107. Steve Lafler is interviewed in this one.\* Steve Willis couldn't take his hibernation and he has these new ones out: RETREADS 3,4, and 5; CRANIUM FRENZY 5, and DOG OF DAWN, DOG OF DUSK. \$2 pp each from him at 385 1/2 Irving, Pullman, WA 99163.\* R. K. Sloane who did some comix back in the late sixties when Gary Arlington was publishing has returned to the biz and he has some gory ones for

sale. One is a zine devoted to Ed Gein (\$1.50 pp), the other is PLAN 9 COMIXXX (\$1.50). Write to R. K. Sloane, 500 Montclair S. E., Albuquerque, N M 87108. Remember, you must enclose an age statement when you order underground comix.\* There is a new GAY COMIX in your local store if that's your persuasion.\* DEATH RATTLE 2 is out, but this is incolor and will confuse people--this is the second volume of DEATH RATTLE and some of the material is simply reprinted in color. This #2 has a cover by Pete Poplaski, and inside work by Jaxon, Eisner, and Rand Holmes. \$2 at your store.\* Is that Ben Grimm, the Thing, thumbing up on the cover of CEREBUS 80? None other than. Dave Sim likes to get into it with Marvel. Kevin Eastman and Peter Laird got together with Sim and there will be a meeting of Cerebus with the Teenage Mutant Ninja Turtles in July of '86. The big question is who that mystery woman is on the back of CEREBUS 80.\* Renegade marches on with some new titles.

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Note to DOUG HOLVERSON: THOSE UGS MAY BE OLD, BUT THEY CAN STILL DANCE. -DON FARON.

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Some nice short stories in REVOLVER. I'm enjoying Darrigo and Taylor's WORDSMITH and that was a great Burdon cover on FLAMING CARROT 10. Valentino has nearly finished NORMALMAN and now that all 12 are in I would say he's done an incredible job of parodying just about all the excesses of the mainstream comics. Renegade is collecting together all of Howard Cruze's BAREFOOTZ for an anthology which will be out in March.\* Mike Dowers and some other Washington cartoonists got out a nice premier issue of the SEATTLE STAR. Jim Williams did the cover.\* EL VIBORA 70 is \$7 from J. M. Berengueur, Plaza Beatas 3, Barcelona, SPAIN, in this one you can read Crumb's story about Jelly Roll Morton in Spanish.\* WORLD WAR 3 ILLUSTRATED #5 is \$2.63 pp from Vincent Salas, 402 Berry St. #5, Brooklyn, N Y 11211. Magazine style slick with pulp guts, this one has a lot of great political satire, a thumb of the old pen at the Reagans and Falwells of the world and well done.\* ABYSS ONE is \$1.25 from Green, 452 Stanford Dr., Arcadia, CA 91006.\* Joe Zabel's DEEP FEAR is \$2.56 pp from CW. 8 1/2 x 11/2 good e-c style stories.

C.G.

WHY THE  
DINOSAURS  
DISAPPEARED

BY  
J. DOOLEY © 86





A comment I read recently in a fanzine bothered me a little because it suggested that hype was necessary to stimulate the buyer; well, perhaps that is true of some buyers, particularly in this era of over-hype, but that is not the way I see things and certainly not the way I work in COMIX WAVE nor do I ever intend to start working that way. I receive a lot of small publications each month and I mention all of them in the newsletter. I do not review them. I do not talk about them extensively. I don't feel it necessary to say anything about them at all if I don't feel like it. Sometimes I will make a remark about a zine, but rarely. I am not a critic, indeed, it would be rather absurd to criticize what is for the most part apprentice work by young artists who are in the process of learning both the craft of cartooning and the business of publishing and relating to people in general. It is meaningless to say this or that is good or bad by some personal bias. My viewpoint is no more or less valid than anyone else's. Why should I inflict it on everyone simply because I write the newsletter? I often make comments about things that interest me and as for the mini-comix, it is enough that I publish them and get them out for people to see. It is for others to review and argue about them.

This whole business of mini-publishing is a game, a hobby. It is for those who wish to play, not for anyone else. Some people join and play for awhile, then they go on to other things that interest them. Far too many people are taking it too seriously and not having a good time. Point is, if you're not having a good time with the minis, what are you messing with them for? When something burns you out, get away from it. And if you have to be SOLD the minis, then they are not your trip. None of us is interested in SELLING you the minis. We like this game and we play it together and you are welcome to join and play with us, but we are not interested in SELLING you anything. I have traded and given away far more of the COMIX WAVE MINI-SERIES than I have ever sold. I never expected to sell many of them. The way things developed, each mini paid for the next one and I was able to keep on running them off without running up a large personal debt and feeling that I was paying everyone's printing bill. So I do not intend to say a lot of flattering things to try to get you to buy a mini; if you like what we are doing and want to buy some of the comix to support the trip, great; if you don't, it doesn't mean you're not a good person. If you are one of those people who has to be SOLD something, that's okay, too. Just stick with your tube; there's a lot of money being spent to sell you everything. I like the way the minis work and most of the guys who continue in this trip seem to like it. too, so I expect we'll go on doing our thing.

CBS' recent BUGS BUNNY/LOONEY TUNES ALL-STAR 50TH ANNIVERSARY turned out to be a long testimonial for the product Bugs Bunny and had very little to do with the character. With the exception of Chuck Jones and Friz Freleng, none of the people who worked on the cartoons were represented, making the program, in my eyes, an insult to the entire animation community. Lorne Michaels simply used Bugs Bunny as an excuse to parade a lot of his "stars" before the camera. I don't know about anyone else, but I don't give even a fraction of a damn what Cher or Bill Murray or Candace Bergen think about Bugs Bunny and Porky Pig. They had nothing to do with the creation of those characters and Michaels should have left the space to those who had. Not one single complete cartoon on the program! Very little research on the character of Bugs Bunny which evolved out of Walt Disney's Max Hare and was modified by Hardaway, Clampett, Avery, Jones, McKimson, and others over the years. I know the problem with attributing credit in the field of animation--it's a team, never an individual, and it has become routine to give the director credit for the various cartoons, which means 99% of the guys who do the work are never heard about. If you talk to any one animator, you'll hear different versions of who created this or that character. I wouldn't give Friz Freleng credit for Porky Pig, because I have seen all the Porky cartoons and I think Bob Clampett has had a lot more to do with the development of Porky's personality; anyone who has seen the early Porky cartoons knows there is a lot of difference between that fat rough stuttering pig and the slimmer more polished character who appears say in the 1942 A TALE OF TWO KITTIES which introduced Tweety and Sylvester (who was then one of two bulbosed cats based on Abbott and Costello). The CBS special trivialized the work of many people, but you can be certain of one thing: Bugs Bunny will be seen and remembered long after most of the "stars" on that show are forgotten.\* Gordon Boody Rogers was a cartoonist who did a lot of strips and stories during the 1940s. The Boody comes from the fact that he was a good kicker when quarterbacking his team down in Childress, Texas, where he still lives. HOMELESS BOUND is a series of anecdotes about his childhood and youth more than an autobiography; he's not much on exact dates and you won't really find out much about cartooning, but it's hilarious. C.G

## HOMELESS BOUND



This feature was called "Babe" in the comic books. Bell Syndicate was interested in a strip and changed it to "Ivy Green", but she never got out of the barn!



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#### TELEGRAPH 1986

I'm sure that most of the people who currently hang around on the Ave in Berkeley think that nothing is the way it used to be when their Hippie parents were cruising the Med or passing around a bottle of wine and a joint in People's Park, but it's not that way, sorry; things have changed very little since the old days; oh, the coffee shops have different names and the prices are higher and the fashions are more like they were in the nineteen fifties when I was a teenager, but other than that it's pretty much the same show. There are still a lot of records to buy and other glossy goodies to consume and there is just as much money to use on these things as there always was in affluent Berkeley; the poor do not go to college here, only the upper 12 and a half per cent have the privilege, but the poor do hang around, particularly since it is now easy to get to Berkeley and elsewhere in the Bay Area via BART, so Friday night is a mix of the affluent and the poor hanging out on the street, mainly in the area of Durant and Dana where it is mostly frozen yogurt, records, espresso, pizza, and the usual chainstores which have moved in to replace a lot of the little businesses that used to constitute most of the Avenue. We now have Field's Cookies, Waldenbooks, The Gap, etc., and we are missing many of those picturesque little ethnic restaurants you probably ate in when you were here. We also have some rowdies who go looking for trouble when they come to the street, usually on the weekends, and they have brought about extra police and the resultant hassles. Some are skinheads who seem to model their lifestyle on that of the Fordham Baldies who were the semi-comic gang in Richard Price's *THE WANDERERS*. The new baldies are mean to older folks and have a kind of hate rhetoric going, but I have seen the same kind of behavior practiced by members of some of the more affluent fraternities that ring the campus of the University of California which still dominates our fair city so I would not want to select out the neo-baldies as the baddest element around. There are the fashion punks who buy their clothes at Yarmo and some of the other boutiques that line the street,



Pussy Footin Portfolio 51  
8 1/2 x 11



but everyone knows that these are the suburban exiles who have daddies and big allowances, because all of those clothes are incredibly over-priced (and terminally ugly). There are many people who simply can't be categorized, usually the older generations who have refused to leave Berkeley and stay here regardless of the expense or the danger. I see old hippies, beats, and just older folks who like the variety and the excitement of Berkeley. I expect these folks will always be here. They live in the old hotels and apartment houses and generally stay away from the Ave and other areas which have been claimed as territory by the teens.

I don't know who the theaters cater to these days, because I have stopped going to the movies since I got my betamax a couple of years back, but I expect there are still a lot of students who patronize the theaters and watch the stuff that is shown there. We tend not to get the violence exploitation, the kind of stuff Joe Bob Briggs reviews in his columns, because the students prefer more artsy stuff, namely imported films and those with some intellectual hype tacked on. *DREAMCHILD*, for example, showed for several weeks, advertised as the "true story of the real *Alice in Wonderland*," which it wasn't even close to, but from the reviews I could see that the students bought the hype. Anyone who really knows about the life of Lewis Carroll knows what a fraud this film is, pure fiction, not the true story of anything.

Berkeley is still more political than the rest of the country and there are numerous protest rallies on the campus, many of them protesting Apartheid and the fact that the University continues to maintain investments in South African businesses which support Apartheid which naturally puts the University in the position of supporting Apartheid. There are protests against American involvement in the internal politics of other countries and one reads about all of these different facets of the political spectrum in the various small papers that are given away in the coffee shops and bookstores around town, mainly the *EXPRESS* and *THE DAILY CALIFORNIAN*. I have never really seen a time when the people around Berkeley were apathetic or indifferent about anything, be it rent control or government support of the Contras in Nicaragua.

-CLAY GEERDES 2/86





**NEW MINI-COMIX:** Jane Oliver's **NOTES ABOUT HORSES 1**, .50/St. from 2125 W. Steele Lane, Santa Rosa, CA 95401. Bob Vojtko is back with **LUGNUTS 2** (.25/st.), **CONVERSATIONAL COMICS 1** (.25/St.), **IDIOTICALLY IDIOTIC 1** (.50/St.), **LOW BUDGET FUNNIES 8** (.25/St.) from 2541 Jackson St., Lorain, OH 44052. 14850. **ABSTRACT TAILS** and **RECENT COMICS** are .25/St. ea. from Dave Walker, 2815 Montclair Circle, Sanford, N C 27330. 3 issues of each available. Mia Kangas' **THE OFFICIAL MOTHER EARTH HOMEMADE STREET HUT** is free from her for a first-class stamp. POB 1143, Eagle River, WI 54521. **KITTY'S EAT 'N KIBBLE** and **PLEASANT PIECES** are .50/St. from John Dooley, POB 459, Trinidad, CA 95570. From Bob Sheridan, **TOE JAM 4, 5, 6, 7** at .25/St. ea.: **POOT 7** is .75/.39, and **PUSSY FOOTIN' 1** is unpriced, so ask Bob about that one. **AAAAA COMIX** is .50/St. from C. E. Emmer, 2910 West Ashland Avenue, Muncie, IN 47304. **NEW REALITY** is \$1.39 pp from Colin Upton, 6424 Chester, Vancouver, B C CANADA U5W 3C3. **EL VIBORA 71** and **72** are \$7 each from J. M. Berengueur, Plaza Beatas 3, Barcelona, SPAIN. **MAG. DOG BOY 7** is \$2.50 pp from Steve Lafler, POB 954, S. S. F. 94083. **UG Size**. From Renegade, **STRATA 1** and **REVOLVER 3**. From Aardvark-Vanaheim, **CEREBUS 81** in which the Roach returns. **STORM WARNINGS** is \$2 pp from Steve Willis, 385 1/2 Irving, Pullman, WA 99163. **BRAIN SHAKE** is \$2.50 pp from Jeff Gaither, 2808 Demel, #21, Louisville, KY 40214. **FOX COMICS 10 & 11** are \$2.56 from CW; some back issues avail. **IT** returns, London. Blackthorne has published Robert Williams' **ZOMBIE MYSTERY PAINTINGS**. 96 pp. See your local dealer. **San Diego Con** is July 31 to August 3 this year. Info from POB 17066, San Diego, CA 92117. **GUERNSEY'S** in New York will have a big auction of original comic art, March 15-16. Info from Barbara Mintz. 212-794-2280. -CLAY GEERDES

## COMIX WAVE DEADLINES

**APRIL 15 FOR THE ISSUES TO BE MAILED APRIL 26. JUNE 15 FOR THE ISSUES TO BE MAILED JUNE 26, AUGUST 15 FOR THE ISSUES TO BE MAILED AUGUST 26, OCTOBER 15 FOR THE ISSUES TO BE MAILED OCTOBER 26, AND DECEMBER 15 FOR THE ISSUES TO BE MAILED DECEMBER 26, 1986. THIS APPLIES TO ZINES YOU WISH TO BE PLUGGED (TWO COPIES TO CW), TO INFORMATION YOU WISH PASSED ALONG RE ART SHOWS, CONS, ETC. IF YOU WISH YOUR COVER RUN IN CW, SEND A 2X2" STAT WITH YOUR COPIES AND I WILL TRY TO GET IN AS MANY AS SPACE ALLOWS.**

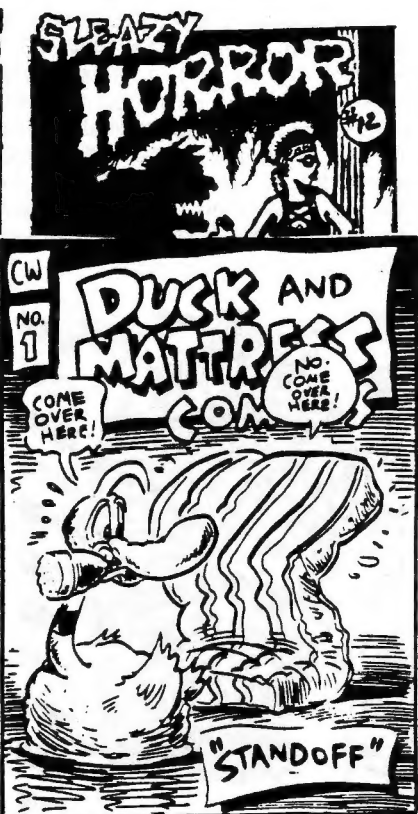
**INFORMATION IN COMIX WAVE IS CURRENT WHEN MAILED. THE DATES ON THE NEWSLETTER ARE ALWAYS AHEAD. YOU RECEIVE MARCH AND APRIL NEAR THE END OF FEBRUARY. FOR EXAMPLE, AND THE INFORMATION THEREIN IS UP TO DATE AS OF FEBRUARY 15. THE NEWSLETTER IS DATED ONLY AS A COURTESY TO THOSE WHO SAVE SUCH THINGS AND WANT THE HISTORICAL RECORD.**



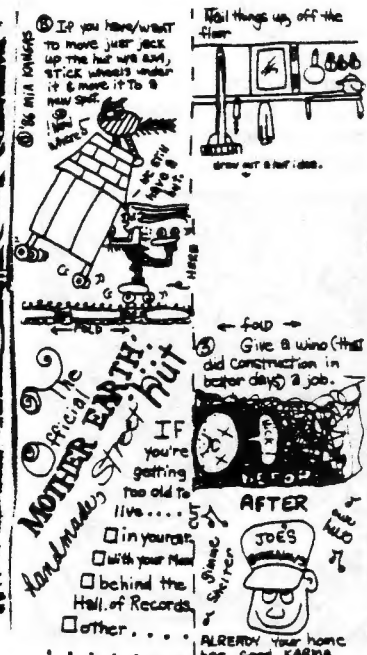
The newest from COMIX WAVE: R. K. Sloane returns to the comix with **MY MONSTER HAS A HEADACHE COMIX**, **MONSTERS AIN'T SO BAD**, and an issue of **SLEAZY HORROR** (12). **ODDBALL KICKS 1** is finally available. The Hutchinson Brothers join us with **CANNIBALS**. Brad Caslor is back with **GUNBOAT 3** and **DUCK AN' MATTRESS 1**. Bob Vojtko contributes **SMART ASS OL' WHITE WOMEN**. Jeff Gaither did **WEIRD PUKE** and the cover of **BABYFAT 55** which features internal art by Brad Foster. **FRIED BRAINS 18** and **19** are out and **FIRST EMPIRE FUNNIES** has been reprinted for all of you who have kept asking me for a copy. **COMIX WAVE MAGAZINE 27** is ready with a cover by David Miller, the latest chapter of Joe Zabel's *The Halls of Minos*, a four page Sally the Sleuth reprint from May of 1934, and two pages by Par Holman. **DZ/\$1.39 pp**. The minis are \$5 a dozen.



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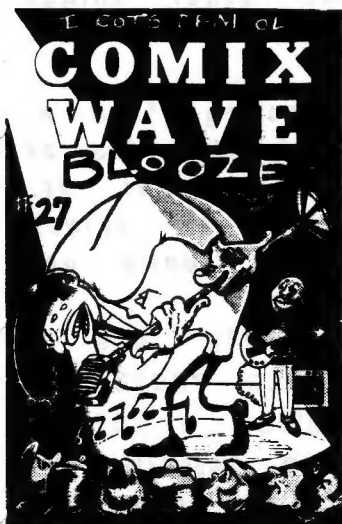






## COMIX PLUGOLA

Only one issue of Jack Katz FIRST KINGDOM to go. #23, "The Choice" is out, and the 24th and final chapter will appear this Summer, probably in time for the San Diego Con.\* Harvey Pekar's AMERICAN SPLENDOR is now a book. Crumb did a new cover for it. Doubleday published it at \$6.95. AMERICAN SPLENDOR, the extended life and times of Harvey Pekar and all of the people who have ever come into contact with him in Cleveland, Ohio, is now up to issue #10.\* RENEGADE: VICKI VALENTINE 3, MAXWELL MOUSE FOLLIES 1, WORDSMITH 4, MS. TREE 26, and REVOLVER 4. COMICO: ROBOTECH MASTERS 6, MAGE 11, ELEMENTALS 6.\* MIRAGE: TEENAGE MUTANT NINJA TURTLES 6. MICHAELANGELO one-shot. GIZMO 1, and the first NINJA TURTLE has been reprinted. THROUGH BLACK HOLES: CRAZY MEN ON VACATION, DZ, \$2 from Michael Roden, 611 Garfield Avenue, Milford, OH 45150.\* EVERY GALAXY HAS A MONSTER is 50¢/.22 stamp from James Gill, POB 325, Tooele, UT 84074-0325. M.\* FLYING MAN COMICS 1 is 50¢/st from Hal Hargit, Box 313, Addison Station, Dallas, TX 75001. Hal also has AIRY NOTHINGS 1 (50¢/st), and HAI TEK (25¢/st). Hal is looking for contributions (writing, poetry, or art). Says Hal: "The kind of freedom of expression which small press publishing represents is totally American to the core--Reminds me of the Committees of Correspondence that were set up by the colonists to exchange ideas and influence people." ZOMOID ILLUSTRATIONS is still in the game. SASE to Ray Zone, 128 N New Hampshire, L. A., CA 90004, for his listing.\* POOT 8 is 75¢/.39 stamp from Bob Sheridan, 10922 Fortune Avenue, Cleveland, OH 44111.\* Most of the comix listed herein are ADULTS ONLY, so please include an age statement with your first order to avoid delays. 18 or over.\* NATURAL FUNCTIONS is \$2 from Steve Willis, 385% Irving, Pullman, WA 99163. Willis' FACE-NO-FACE and THE DOG is \$1 pp from Steve.\* MONSTERS AND MUTANTS 5 and 6 are 50¢/st each from Jeff Gaither, 2808 Demel, #21, Lexington, KY 40214. The legendary Bill Shut appears in #5.\* If you dig Joe Bob Briggs and his weird brand of drive-in movie humor, you can see him in person at Wolfgang's in San Francisco, March 26, 1986, at 8 PM.\* DR. XX's DADAZINE is 75¢ pp from Clifford Neal, 378 Judson, Mystic, CT 06355.\* CEREBUS at 82.\* THE RUMPDOMES, \$1.39 pp from Laughing



COMIX WAVE 38. MAY, 1986. COPYRIGHT CLAY GEERDES, BOX 7081, BERKELEY, CA 94707. ALL RIGHTS RESERVED. LOGO BY JOE ZABEL. SUBS: \$6.00 FOR 12 (SUBS BEGIN WITH JANUARY ISSUE WHEN RECEIVED BEFORE JUNE.). ADS: \$3 - 5. YOUR FLYER TO CW READERSHIP FOR \$25 AND 400 FLYERS. M MEANS MINI-COMIC; DZ MEANS DIGESTZINE, MAG MEANS 8X11 OR LARGER. ALL MINIS ARE 50 CENTS AND A FIRST-CLASS STAMP UNLESS OTHERWISE STATED. DZs ARE \$1 AND A FIRST CLASS STAMP (.39) UNLESS OTHERWISE STATED. PLUGS IN CW ARE TWO COPIES OF YOUR ZINE. IF YOU SEND A 1 1/2" X 2" STAT OF YOUR COVER, I WILL RUN IT ON A SPACE AVAILABLE BASIS. IF YOU SEE THE WORK OF SOME ARTISTS MORE THAN OTHERS, IT MEANS THEY ARE PRODUCING MORE BOOKS. ALL OPINIONS IN THIS LETTER ARE MINE UNLESS OTHERWISE QUOTED.

Lobes, 2032 Saltair Place, Victoria, BC, Canada V8N 4T2.\* BAD BABY 1 is 25¢/st from Fan-Atic Press, 125 Laralan Avenue, Frankfort, KY 40601.\* THE LOVE RANGERS 6 is \$2.56 pp from Vernon Grant, 131 Putnam Avenue, Cambridge, MA 02139.\* IMAGE MAGAZINE ran a puff piece on underground comix, Feb. 23, 1986. S. Clay Wilson was on the cover. The article was "Notes From the Underground" by Jeffrey S. Young.\* Jeff Gaither sent me a cover for a mini: ALL IN YOUR MIND. If you'd like to contribute a panel on that theme, send it along to me in the next few weeks.\* Arn Saba tells me NEIL THE HORSE will end with #14, but the character may continue on television. We're pulling for you, Arn.\* DRIP TOAD-STARTER PRESENTS is \$1.39 pp from Kurt Wilcken, 1010 School Street, Apt. 5, Des Moines, IA 50309. My plane stopped in Des Moines last week and all I saw out the window was a blizzard. You out there, Kurt? Bob Vojtko is out of the printing business. He sent his machine back when he found out how much the up-keep was. Just as well. Cartoonists as funny as Bob should be drawing, not printing. Draw! Draw! Draw! \* Steve Willis reacts to Crumb's interview in the latest COMICS JOURNAL: "If Crumb is the 'Elvis' of the UG Comix, then he is now in his 'Las Vegas' Period. Disappointing to read that he sides with the fan-boys in saying a comic isn't a comic unless it has color covers! To me, xerox-zines have more grit, guts, balls, and power in voicing expression than slick commercial 'zines.'" Well, said, Steve. Expect we'll be seeing Crumb on DONAHUE any day now. Guess he got tired of interviewing himself. Maybe J. D. Salinger will join him. Be a great coming-out party.

## COMIX WORLD MINI-SERIES

PUNKOUT has a cover by John Howard and interior art by Garry Hardman, Bob Vojtko, and Mike Morris. BABYFAT S6 has a cover by R. K. Sloane. Inside front is a drawing of Wonder Woman and Plastic Man done for my private collection by Roger Brand in 1973. David Miller, Garry Hardman, and Mike Morris are featured. Jim Waltman contributes GRIT: A MECHANIC'S NIGHTMARE. Rich Prosch is included with the third issue of his BROKE & HART series. CHRIS BORS' latest solo is CRAZY CRAP. FRIED BRAINS 20 has a cover by R. K. Sloane, back cover by Jeff Gaither, and interior art by Garry Hardman. These mini-comix are 50¢/.22 stamp each or all 6 for \$3.39 pp.

CLAY GEERDES/3/86



ALL-PHABET FUNNIES, VOL. 2. ART BY JOHN E. RAIHALA, PAR HOLMAN, MILLER, GEARY, BRAD FOSTER, & LIPSCOMB! 8 p. mini, RED XEROX PRINTING-SOLAR ORANGE STOCK! ONLY 75¢/stamp! VOL. 1 still available. ART BY BOB "X", RYAN, & OTHERS. 50¢/stamp. ORDER FROM: CHRIS BORS, 121 TEXAS LA., ITHACA, NY 14850.



Hof '86



Hollywood talks about itself all the time. It pats itself on the back, hypes its product, and even makes megabucks out of award ceremonies which are nothing but lengthy commercials for the product. No other business could get away with this. Imagine watching the award ceremonies of another company.

"Good evening, Ladies and Gentlemen. We here at Utopian Steel and Wire blah blah blah. Now this year's award for the Best Buffer does to--May I have the envelope, please? Ah, yes. Jarislaw Kaminsky! Let's have a big hand for Jarislaw, folks! Now we come to Best Supporting Welder. and that award goes to Nanu Nishka. For her outstanding achievements in the field of envelope filing, we present a special award to Imogene Bailey!

It always supprises me that people fall for the awards con. They NEED them. And they don't care who is giving them out, they will take them anyway. The motive behind awards is greed on the part of the givers. They know if they can lock in on the insecurities of the workers, stroke their fragile egos with a piece of paper to frame and hang on the wall, the chumps will go on working for far less than they should be getting in good hard cash. The companies benefit from awards, and Hollywood is the best example of this. Build up a name, make it bankable, give it an award, then charge the public more to see or hear it perform.

I don't dislike all of the "Stars," but in the past few years I have enjoyed films with unknown actors more than the "Star vehicles." It's nice not to have to deal with a personality, to be able to focus on the story instead of waiting for a star to do his/her schtick. I think we tend to worship "stars" and lose our ability to look at what they do with any kind of objectivity. Hollywood assumes we will go to a star vehicle no matter what it is about. Hey, remember what a dog RHINESTONE was?

Today, we are being sold the kids of the rich actors. We're supposed to go to their movies because they are the son or daughter of. Even those who try to make it on their own, refusing to use their parents' screen names, don't get away with it because the tabloids get the real names from studio flacks and print stories about them. So everyone knows that Estevez is Martin Sheen's son.

Today, we see actors on talk shows all the time, and they are only there to promote the Hollywood product. I like actors and enjoy their work, but what they have to say about a lot of things is no more valid than what I might hear from my local butcher. A handful of actors are well-educated, but the majority are about as intelligent as Ronald Reagan.

## VAMPIRE VICE?

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DEALERS' INQUIRIES WELCOME!



I talked with Robert Williams at the *San Diego Comic Convention* a few years back and never got the interview into the newsletter for some reason, so I am including some of the information now. Williams credits Ed Newton with the chrome style. He did a page for the early **YELLOW DOGS** that was all chrome. He was working for Ed Roth and when he quit Williams got the job. Newton was one of the best shirt painters at the car shows.

I was always a hot rodder. I came to L. A. for an art education. I heard you could go to Junior College in California without a high school diploma. I went to the Chouinard School for about two years. I was art director for **BLACK BELT MAGAZINE** for about six months, then I went to unemployment and they had this one job that nobody would take, working for this beatnik artist down in Haywood named Big Daddy Roth. I rubbed elbows with a lot of the people who were working with Gilbert Shelton at the time. Rick Griffin did some artwork for the early Roth funnybooks. There were four Roth funnybooks, they were published by Pete Millar. I was doing oil paintings in my spare time. I had a number of them and I went up to San Francisco. I went by **THE PRINT MINT** and they had this comic called **ZAP**. I knew most of the guys in the poster movement, but I had missed that because I was working on my painting." Shelton wrote Williams later and said Griffin was getting into other things and there was room in **ZAP** for a slick artist and I became it.

We talked about collecting. "When comics were first conceived, the idea of a collector wasn't even thought of. These collectors all want the splash panel and a story doesn't really get started until the sixth page.

"Underground comix are a Bohemian syndrome. The roots go way back. In the sixties a lot of artists used them as a jumping off place. They're basically a form of lowbrow expression."





Scott McLeod's latest DZ is BIRTH OF A NATION. \$1 pp. Box 698, Tarrytown, N Y 10591-068. From William Dockery: THE FATHOS 1, FIRECRACKERS 1, and SHAMAN 38. 50¢/.22 st. ea., 3226 River Ave., Columbus, GA 31904.\* FAN'TOONS 10 is \$1 pp from Edd Vick, 3045 Park Ln, Dallas, TX, 75220. Edd is doing an occasional letters supplement. LOCSMITH. Get in touch.\* 9th WORKER POET is \$1.39 pp from Michael Hill, 327 Pacific St., Franklin, PA 16323. DZ. CULT COMIX 2 is 75¢ from John E., POB 7243, Wichita, KS 67218.\* CEREBUS 84 in this morning. Is that Aardvark busy or what? MONSTERS AND MUTANTS 7 (a special Morty the Dog issue)



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### COMIX PLUGOLA

CEREBUS up to 83.\* The Cartoon Art Museum will host a conference on "Marketing Your Cartoon Art," Saturday, June 28, 1986, on the University of California campus in Berkeley. Info for an SASE from Cartoon Conference, Apt. CW, POB 20443, Oakland, CA 94620.\* Ian Shires first mini-comic is DUNGAR THE BARBARIAN; it's 25¢/.22 stamp from 17914 N. Inlet Dr., Strongsville, OH 44136.\* Tom Watkins is doing a show: ABSTRACT CONCEPTS, at the Kennel Club, 1215 Walnut Street, Philadelphia, PA 19107. Info from Tom, 302-658-6202.\* Tom Christopher is editing a mini--MONGOLOID BABIES--and he's seeking panels. If you want to do one, send it along to Tom, Route 5, Box 388, Vashon, Washington 98070.\* FIRST COMICS has broken into newsstand distribution, the first independent company to crack this mass market. FIRST has some good titles: NEXUS, BADGER, AMERICAN FLAGG, and GRIMJACK among them. Now you can get them at your 7-11.\* JACK, THE GUY WITH THE REPLACABLE HEAD is 25¢/.22 st from Brad Parks, 2412 Galpin, Royal Oak, MI 48073.\* The SAN FRANCISCO EXAMINER'S IMAGE MAG had an article on the origin of Zippy the Pinhead by cartoonist Bill Griffith. March 30, 1986. pp 26-7. It was a mock origin piece done as a two-page color Zippy strip. Interesting that the two things that have survived intact from the 1960s are Zippy and Ronald Reagan.\* CHESTER is 9.95 from Andrew Roller, 3141 Donner Way, Apt. 16, Sacramento, CA 95817. This is a large publication, made up of cartoons and prose, magazine size.\* COMIX WAVE has published a limited number of copies of the second edition of George Erling's HOWZIT GOIN'? The first edition went only to the members of CARTOON LUNACY. The copies are \$1 pp. HOWZIT GOIN'? is a 16 page mini-comic.\* Parsonavich has taken time out from drawing hamsters to do a new issue of STONER MAN, one of the best to date. It's 50¢/.22 stamp from CW.\* Jane Oliver edits DANCE OF DEATH for CW and the latest issue, #10, is available this week for 50¢/.22 stamp. Art by Jane, Brad Foster, Clark Dissmeyer, Marc Benedetto, and Parsonavich. Panels should be sent to Jane, 244 S. "A" St., Santa Rosa, CA 95401.\*

### THE VAULT OF COMIX WAVE

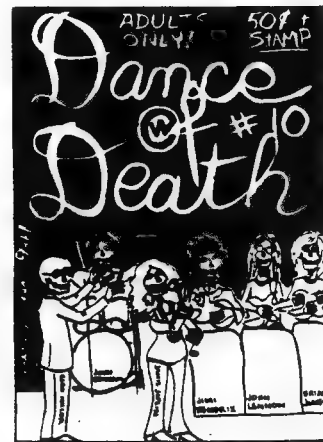
Ric Sloane has done the cover for the horror issue of COMIX WAVE. This will be #25, because we forgot that issue in the numbering. It's open to contributors, so SEND ME SOME ART, folks.



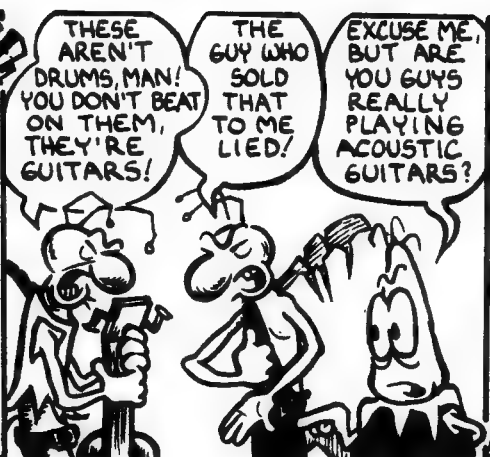
© R. and A. Crumb., 1986.

is 75¢ pp from Jeff Gaither, 2808 DeMel, #21, Louisville, KY 40214. Robert Pasternak's HOLY CROW is 50¢ pp from Jeff. His Dark Horse Catalog is free for an SASE. Jeff would like others to submit artwork for his MONSTERS AND MUTANTS mag, so get in touch with him.\* Scott McLeod is doing a Small Press Watch for AMAZING HEROES. Contact him at the address mentioned elsewhere in this issue of CW.\* Berke Breathed, injured in a plane crash, is out of the hospital. A student who ran for office as the second Bill the Cat this Spring was elected. If you like BLOOM COUNTY and want to wish Berke well, his address is POB 30067, Albuquerque, N M 87190.\* Does fatherhood really agree with Robert Crumb? Well, you can read the latest autobiographical installment of Bob and Aline's DIRTY LAUNDRY in WEIRDO 16.\* Issues 2 and 3 of Rip Off Press' UNDERGROUND CLASSICS series are dedicated to the work of David Sheridan.\* I like the idea of an improvisational Olympiad. Anyone else been reading D. M. Thomas' SWALLOW and ARARAT? Deadline for June mailing is June 15. Ads:\$3-5. This issue will be given away at the San Diego Con.

CLAY GEERDES



# BOB GOBLIN







So I didn't have anything in my hands and I was joking with the Talbot Street Kid about my being unpatriotic because I hadn't bought my usual bag of comics and old books and video tapes and assorted junk. I guess we were coming out of Kip's about then, smelling of pepperoni, looking at the line of girls waiting for frozen yogurt cones, then deciding to hit the coffee house we favored on Telly for our usual decaf and hot chocolate. It was a warm sunny Saturday afternoon in Berkeley, early in May of 1986. The street was filled with people, most of them students from Cal. The Anti-Apartheid demonstrations had cooled down, though we heard a couple of guys on the corner in front of a giant t-shirt store leading a cheer, exhorting, "Apartheid must go!" I think we were heading into Leopold's basement about then to check out the latest records just then. The usual gang of teen fashion punks hung around the area, some skateboarders were making their way through the crowd. I remembered my brother making a skateboard years ago when he was about 14. he just took the wheels off an old skate and used a couple of orange crate slats. The local kids ride expensive custom made boards paid for by their dads, but some of them show a bit of restyling. I flip through the records, amazed at the number of bands that have managed to get them out. Have to laugh at some of the band names, because I know I won't be seeing them on tv or even mentioned in the daily papers, groups like the BUTTHOLE SURFERS. A bald-headed fourteen-year-old, all elbows, is going through the VIOLENT FEMMES section. Upstairs it's all pinball and video games, noisy as the bar in STAR WARS, populated by folks in spiked hairdos and Mohawks. Mohawks were around in the fifties, but they weren't tinted pink and green with vegetable dyes. Some nerd had a checker-board haircut in my home room at Northeast High, but he didn't keep that up long. Video is bringing it all back. Kids are watching stuff like REEFER MADNESS, ROCK AROUND THE CLOCK, and THE GIRL CAN'T HELP IT, getting back into that fifties style with sport coats and leather jackets only now it's nothing but costume, then

it was a real class distinction. A leather jacket meant you were a biker or a bad ass, not gay. We're back on Telegraph and a guy tries to sell me a book of poetry. Five bucks. I ignore him as usual, think about what it must be like for him to walk up to strangers and try to peddle poetry, face all that rejection over and over, like people NEED pizza and frozen yogurt and ceramic earrings and Mickey Mouse belt buckles, but who really NEEDS poetry or art or fantasy-prose? Of course, we all need them to deflate all that lowbrow tv, but who is going to admit that to some street poetry peddler? What does he know? Poets like to put on airs, manifest that holier and hipper than thou attitude, when the truth is they don't know much more than the rest of us and may be less articulate about it. I was into coffee house poetry readings back in the early sixties and some of the dreck I used to hear embarrassed me. Why anyone would want to parade such a lack of wit in a public place was truly amazing. Not that all of the poetry I heard was deadly, I wouldn't want you to think that, because I heard some good, socially-conscious poetry by Ferlinghetti and Ginsberg and others, but so much of what passed for Beat poetry was so incredibly self-indulgent, you just wanted to hide your face in your expresso. Some things never change. Oh, we're into a different subject now. Standing in front of this mock German restaurant that hasn't been redecorated since the late fifties. I used to go in there once in awhile for a cheap supper, then I got violently sick one day and thought I was having a heart attack. I remember sitting down on the steps of this private clinic, thinking this was it, I would just die right there, but it was only the knockwurst. I was all right in half an hour. Never ate at the place again though, you know how that is. We cross the street in mid-block. Jaywalking is the norm around here. No one pays any attention to the street lights, but the tourists. Bikers are always riding the wrong way. One of them hit me in a crosswalk a couple of weeks ago, then just got up and rode off toward the campus; didn't even stop to see how I was. We sit down with our decaf and chocolate, watch people studying, talking, doing business, arguing, flirting, passing the time. The place we are, sitting used to be Lucas', a hamburger joint. A lot of businesses have passed through it since those days and now it's an espresso house with expensive sandwiches and gourmet pastries. We used to go to coffee shops and pretend to be studying while we waited to catch an interested eye, but today I see people actually writing papers on those marble tables right there in front of God and everybody. Ah, well, who can study in the library with all those people walking around with their picket signs? Banjo music. A guy trying to milk the crowd for some money. Good luck, pal. The sidewalk is lined with tables from Bancroft down to Cody's on Haste. People get permits for those spaces and the entire area is like one big crafts fair when the weather is nice. The people who run the stores on the street probably hate it all. Why wouldn't they? The landlords are gouging them for a couple of grand a month rent, while the people on the street only have to pay for their permits. They sell everything from Indian moccasins to potted plants and rubber stamps. Certain things happen everyday. The Krishnans dance along the street, chanting their mantras; the break dancers try to set up and do their thing, only to be moved along by the police, and the various homeless folks drift through checking out the leftovers in the garbage cans. A few people sit or stand along the street asking for spare change, and thousands of students walk to and from the campus. While I am writing this, a junky is climbing out of someone's apartment with a stereo or tv that will sell for just enough to by a bag. That tv will be sold for a small profit in some second hand store or at the flea market or at one of the hundreds of garage sales that occur in Berkeley every weekend. Someone is being held up, beat up, raped, threatened, every few minutes in this over-populated student ghetto and for every criminal caught, dozens get away. The caught ones are released very soon and they just go out and do it again. The students are the marks and the suckers, the tricks who buy sex from the hookers that work University and San Pablo. Every year the new students fall for the old tried and true hustles. The girls sit their purses on the seat beside them in the movies and someone reaches over the seat from behind and relieves them of their wallets. They sit the purses down beside them in restaurants and the same thing happens. Goodbye to Daddy's money and credit cards. Hey, I just picked up another Alger at Moe's. I'm a consumer again. I've done my part.

COMIX WAVE 40. © CLAY GEERDES, BOX 7081, BERKELEY, CA 94707. JULY, 1986. logo/KEVIN EASTMAN. JOIN US! \$6 a year membership includes 12 Newsletters. Send this ad and \$10 for membership and a 12-pack sampler of mini-comix. 18 or over. Offer good until Oct 1, 1986.



My joy as an actor is to live different lives without risking the real-life consequences.

-Robert Deniro.



### UNIQUOMIX PLUGOLA

EXQUISITE CORPSES 6, 8, & 17 are 50c/22c stamp from Jamie Alder, 24816 Aden Ave., Newhall, CA 91321  
 DISHMAN 2 is 60c pp from John McLeod, 48 Carden St., Apt #201, Guelph, Ontario, CANADA N1H 3A2.  
 MANTRA 4 is \$1/39c stamp/Steve Keeter, 1003 Ea. Amelia St., Orlando, FLA 32803.\* DEMO #1 is \$1.50 from DEMO, 16716 Dalton Ave., Gardena, CA 90247. Strips by Word and Fleener are from DEMO.\* HEY #1 is \$1/39c & age statement from David Tosh, 2731-B N. Henderson, Dallas, TX. 75206.\* MIA KANGAS' new one is THE LAUGHING CHRIST. Free for an SASE, POB 1143, Eagle River, WI 54521.\* You can get the MONTHLY BULLETIN from T. S. Child, 2510 Bancroft Way, #207, Berkeley, CA 94704. Send two 1st class stamps.\*

### COMIX WAVE MINI-SERIES

DUCK AND MATTRESS 2/BRAD CASLOR. 50c/22c stamp.\* WEIRD WABBIT, GAITHER, HOLMAN, VOJTKO, MILLER, HARDMAN, DOWERS. 50c/22c\* Three new ones by CLARK DISSMEYER: THE ACCUSERS (50c/22c); MORIBUND ROMANCE (\$1/22c/16 pp); LIEBESAUSSCHWEIFUNGEN (\$1.22c/16 pp). SPECIAL: These 5 for \$3.39 pp. until July 25, 1986. C. G.

(8-15-86)





THE FUTURE OF THE MINI-COMIX



\$1/22¢ stamp/CW

I've always seen the mini-comix as ideas in action, each of them having a distinct character, each a thing in itself. I have seen them altered and printed in other forms and they do not work that way for me. Those of us who draw have a way of drawing things a certain size, of planning a panel or a page to look a certain way and I think we are always disappointed when something we do does not turn out to look the way we planned it in the first place. I think of the old days when I hung out with various underground artists. I saw them labor for months, even years, on some of their best stories, then when these stories finally appeared in print, the pages looked wrong, not only because they were reduced and poorly printed on cheap paper, but because the originals were so sharp and beautiful that the contrast could not be anything but a let down. Where color was concerned, it was a total disaster, because there were artists who simply couldn't get into doing color separations which meant that someone else would have to do this technical work and that someone else could never see exactly how that art had appeared in the artist's mind. No one ever sees the same colors. I have variant printings of a lot of early underground comix and let me tell you, the colors are drastically different, sometimes just drastic. I expect a lot of the E-C artists would be more than pleased by the way their artwork is now appearing in the large-sized E-C reprints Cochran is doing, because their work is now seen the way they drew it with all the details clear and none of the meanings altered by an unknowing colorist. Just because the mini-comix are small in size does not mean that many of the artists take any less care in their work; most are very careful with everything they do, feeling as they do that the work represents them and will go on representing them when they move on to more elaborate productions in future magazines. What has been conceived as a mini-comix, however, should remain in that form, because the art is simply not going to look right if recast. Let me use David Miller's PUNK ROCK GUIDE TO SEX as an example. I saw the panels re-run as a half-page in a magazine and when I read them I realized that they lacked the impact because there was not that brief moment one has when turning the pages of a mini, that pause between ideas that gives one time to laugh and think briefly about the concept. As a half-page, it all hit me at once, the images all came at one time, and while I enjoyed the artwork and the ideas, I could not help feeling that the mini-comix was superior to the half-page. The mini-comix have evolved into a specific kind of experience and they have their own aesthetic rules and their specific psychology, the way they make the reader think and feel. When we reject the dealer view that says they are useless because they do not allow a profit, we will find the minis being evaluated as a part of the history of ideas, which they are.

The minis are high-speed immediate art which remains in circulation for a long time. Looking at any set of minis done by a specific artist, one can see his progress, evaluate his ideas,

consider his pattern of development; indeed, many artists can look back on their apprenticeship in the minis with a lot of satisfaction, realizing that they may be doing comics for a living now with some well-paying company, but they have given up the freedom they had when they could draw anything they pleased for the little books. This is not always the case, but I am sure we all know cases where it is true.

If an artist drew a panel to be reduced and printed at 3x4", that panel is not going to look right if it is printed larger; it is going to lack the detail that a larger panel requires. The artist is going to look at it and wonder what is wrong with it, why it doesn't look quite right. Far better to re-draw the panel or the idea and publish it in a new form than to simply repaste up the mini-comix. That bigger is better is a corporate idea, basically a materialistic one, and one that I do not share. Actually, I find myself looking at some of the minis in my collection far more often than I do the comics I have in plastic bags. I value those, too, but it bothers me to see the mini-comix put down at the expense of comics that have little going for them other than the fact that they are larger and the people doing them had more money.

We have seen the mini-comix expand into the thousands in the past half decade and I do not see this coming to an end, rather I see it continuing beyond the foreseeable future. We are past the point where the minis might be considered a craze or a passing fad: hey, the establishment wrote underground comix off as a passing fad back in the late sixties and as far as they are concerned those comix have ended, but we all know they are still very much in circulation. So 7-11 doesn't distribute them, so what? Does anyone think people will stop reading PLAYBOY just because the fast-food joints have given in to the right wing evangelists? Not a bit of it. And the minis have a potential for free-form art that is still to be realized, not merely as an apprentice form, but a serious art form as well. It is no accident that art school students have been experimenting with them.

I believe the minis will prevail AS mini-comix. Many of the artists will undoubtedly work in other formats, but there will always be a time when an idea they have will not fit into anything but the mini format and they will do a new mini.

-CLAY GEERDES

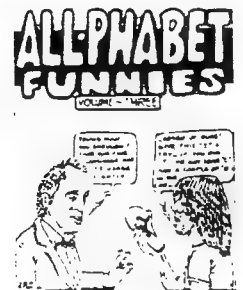
COMIX WAVE 41. © CLAY GEERDES.  
BOX 7081, BERKELEY, CA 94707.  
AUGUST, 1986. logo/DAVID MILLER.  
JOIN US. DRAW YOUR OWN MINI-COMIX. \$6 a year. Membership includes 12 newsletters. Send this ad and \$10 for membership and 12 sample mini-comix!  
OFFER EXPIRES 10 1 86.

## COMIX PLUGOLA

The third issue of Jim Williams' epic of childhood, **GROWING UP WEIRD**, is now available from CW. \$1.22 pp. 16 pp mini.\* **COMIX WAVE 28** features a cover by Jeff Gaither, with internal contributions by ERIC BOWMAN, JIM SIERGEY, MARY FLEENER, PAR HOLMAN, and ED DeVORE. The issue includes a **SALLY THE SLEUTH** reprint from 1942, a tale from the period when Sally was a spy for the U.S. Sally was one of the influences on Harvey Kurtzman's **LITTLE ANNIE FANNY**.\* Doug Holverson says he's coming to the San Diego Con in a **KILL THE YUPPIES** t-shirt. His latest is **THE MILKMAID OF MARS**, a red mini which sells for a quarter and a stamp. R.R. 1, Soldier, IA 51572.\* **THEY WERE IN LOVE** is a mini with illos by Mary Fleener based on a song by John Eberly. It's 75¢ from Lies They Tell Publications, 309 Oceanview, Encinitas, CA 92024.\* From Fan-Atic Press, **CAPTAIN OPTIMIST 1**, 20 pp DZ, \$1.25 pp., Writing by T. M. Maple with art by A. Freeman. **SLAM BANG 3**, 32 pp DZ is \$1.50 pp. Fan-Atic has other hot pubs, so ask for the catalog when you order.\* Some nice stuff appearing in the **SEATTLE STAR** tab. 75¢ will get you a sample copy from Mike Dowers, 3615 Phinney N, Seattle, WA 98103. Congrats to Mike and Ms. Dowers on the birth of their new baby girl!\* **BUG BLOOD BROTHERS** is \$1 from Keaton Sheffield, POB 550194, Atlanta, GA 30355. 20 PP., 8x11 zine.\* **CAPTAIN SPAZ** is 50¢/stamp from WLH Publications, 26 Ohayo Mt. Rd., Woodstock, N Y 12498.\* **DAVID TOSH** has **PASTE-UP PHUNNIES** and **YOU BET COMIX**, 75¢ each, 2731-B N Henderson, Dallas, TX 75206.\* **JOHN DOOLEY**, now calling his company **NEW FEET COMICS**, has **DOCTOR PROCTOR, PROCTOLOGIST**, a mini for 50¢/stamp, POB 459, Trinidad, CA 95570.\* Ed Devore's latest is **KNOW YOUR SNIPE**, 50¢/stamp, RD 7 DeVore Rd., Meadville, PA Box 86, 16335.\* **ALL-PHABET FUNNIES 3**, Chris Bors, 121 Texas, Lane, Ithaca, N Y 14850. 25¢/stamp. Ask for Chris' Catalog.\* **CULT COMIX 3** is 75¢ from John E., POB 8312, Wichita, KS 67208. Ask for Catalog.\* **NOTE: PLUGS IN CW ARE TWO COPIES OF YOUR ZINE. ALL COMIX SHOULD HAVE YOUR NAME AND ADDRESS IN THEM.** I am still finding comix around here that are unidentified. Can't plug them. Get it together, guys!\* **SHAMAN** and **FIRECRACKERS** are 50¢/stamp from William Dockery, 3226 River Ave., Columbus, GA 31904.\*

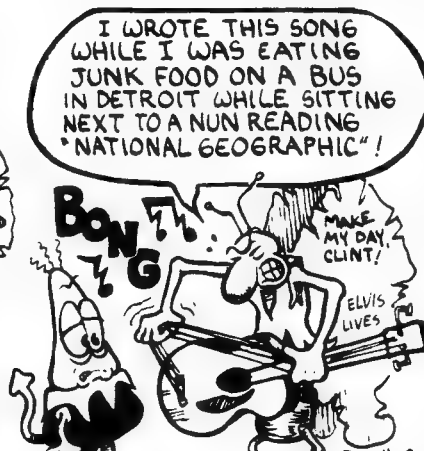
**THE DALLAS FANTASY FAIR, July 4-6, 1986.** Information: 214-349-3367./Progress Report: POB 820488, Dallas, TX 75382.

**SAN DIEGO COMICON July 31-August 3, 1986.** Progress Report/ POB 17066, San Diego, CA 92117. Many mini artists attend this one.



**MARKETING YOUR CARTOON ART**, a seminar presented by the Cartoon Art Museum, is scheduled for June 28, 1986. Call 415-397-3717 for details. Fee is \$65.\* **CRUMB** poster of Bukowski. 12 x 18", hand painted. limited edition of 250. \$10 each from Water Row Press, 1POB 438, Sudbury, MA 01776. Water Row specializes in books re the Beat Era. Ask for listing if you're into Ginsberg, Burroughs, Kerouac et al.

**EL VIBORA 75 and 76. \$7 each** from J. M. Berengueur, Plaza Beatas 3, Barcelona, SPAIN. Still the ultimate underground comic book extant.\* Last Gasp has three new ones out: **CANNIBAL ROMANCE**, **COMMIES FROM MARS 5**, and **LONELY NIGHTS COMICS** (all Dori Seda).\* **THE MENDOCINO GRAPEVINE** bit the dust last month, one of the last eco-underground papers, noted for the early logo and art by R. Crumb.\* June 12 **CHRONICLE** mentioned that **PLAYGIRL MAGAZINE** filed title II bankruptcy--they were about 5 mil in the hole. no pun intended.\* Larry Marder sent me **TALES OF THE BEANWORLD 4**. Thanks, Larry. **BEANWORLD** is distributed by Eclipse.\* **RENEGADE** is publishing a beautiful **SHERLOCK HOLMES** comic with art by Dan Day.\* Dave Sim's **CEREBUS** is up to 85; doesn't Dave hold the record for a one-man comic book?\* I'm enjoying **THE SILENT INVASION** by Larry Hancock and Michael Cherkas. Nice book.\*



# CLAY GEERDES COMIX WAVE



COMIX WAVE 42. © CLAY GEERDES, Box 7081, Berkeley, CA 94707. Logo by Brian Buniak, © as noted. September, 1986. All Rights Reserved.\*

Why did I chose a rabbit as my hero? Once I had the basic premise of the boy changing into a super animal I knew this animal would have to be BIG! Being a fan of the super funny animals of the 40s, rabbits were always the largest....so I chose the rabbit.

MARTIN L. GREIM  
June 24, 1986

THUNDER BUNNY was not the first super rabbit to make the comic scene, but he's certainly head and shoulders above the others in the art and prose departments. His immediate predecessor was Scott Shaw's CAPTAIN CARROT, but he's more closely related to SUPER RABBIT who made his debut in COMEDY COMICS 14 in 1943 and later had a short run in his own title. Bugs Bunny appeared

in an animated cartoon, SUPER RABBIT, in April of 1943, and there is probably a connection between the two, but it's more likely that both were take-offs on the popularity of SUPERMAN. America was at war with Italy, Germany, and Japan in the early forties and superheroism grew in popularity as the comic characters were tied in to the war effort. Like SUPERMAN, SUPER RABBIT fought spies and he always won. As they had been since the days of Aesop, the funny animals were a parody of human life. Everything came together in these comic stories, most of which were drawn by moon-lighting animators. SUPERMAN was from outer space, though his predecessor, Hugo Danner in Philip Wylie and Edwin Balmer's GLADIATOR (1930), was created by his scientist father who shot up his mother with a concoction of fluids derived from insects; indeed, the early Siegel and Schuster Superman didn't fly at all; he leaped tall buidlings with a single bound--just like a grasshopper. If this chemical injection origin sounds familiar, it's because Ditko and Lee lifted it for SPIDER-MAN. C. C. Beck frowned upon chemistry, made his villain a scientist named SIVANA, and used magic to change his newsboy Billy Batson into Captain Marvel. Billy inherited the strength of Atlas and the power and wisdom of a number of other ancient gods simply by pronouncing an acronym of their first initials, SHAZAM! This magic word worked in the animal world for Hoppy, who became the Marvel Bunny in Fawcett's FUNNY ANIMALS in December of 1942. To get Super Rabbit into action, Waffles, the shoe-shine bunny, had to rub his magic ring, but Bobby Caswell has only to think of the image of Thunder Bunny and clap his hands. His problem in this post-psychoneurotic period of comic superheroes is that he must be able to remember what Bobby Caswell looks like in order to get back to him and he worries that one day he just might not be able to remember his fourteen-year-old alter-ego and have to remain a giant rabbit forever. Fighting Villains and protecting the innocent may be fun for a few hours once in awhile, but, hey, not all the time!

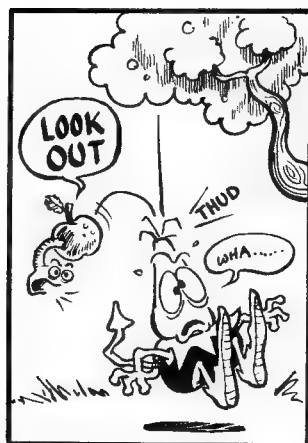
Actually, Thunder Bunny is no more a bunny than Bugs or Super Rabbit were. A bunny is a cute little rabbit, the kind one finds on nursery wallpaper and terminally sentimental greeting cards. Being a linear descendent of Bugs and SR and Hoppy, Thunder Bunny is a hare, the latest in a line which descends from Aesop's hare through various incarnations including the harlequin hare (1806), Carroll's March Hare (1865), Potter's Peter (1902), Garis's Uncle Wiggily Longears (1910), Burgess's Peter Rabbit (1910); indeed, the rabbit characters that proliferate children's literature have all been hares, rabbits and their babies (bunnies) being short of paw and living in burrows. It is the hare that stands upright and watches for the hunter, the hare that runs at speeds up to 45 mph, the hare that has inspired poetry and prose and comic and cartoon art. Thunder Bunny combines a lot of different aspects of the early comic hares. He is a human with a small hare's head and an enormous physique. When Bobby becomes Thunder Bunny, he loses a finger on each hand. The lightning bolt on his chest is that of Captain Marvel or Hoppy. His boots could have come off a pirate in a Howard Pyle drawing.

In the Archie BLUE RIBBON 13, TB was a pink rabbit, his costume red, the inside of his cape blue, traditional colors of the patriotic American superhero. His costume remained unchanged in 1965 when WARP ran THUNDER BUNNY 1. TB has a more humanoid face than SUPER RABBIT or BUGS BUNNY and a much wider range of facial expression. Greim's plotlines and characterizations are tight and TB does not hop, he flies right into the heat of battle.

WARP is up to the sixth issue of this extraordinary character's bizarre history. It all started in 1960 when TB first appeared in MASS FAN NEWS-LETTER. In 1977, he appeared in COMIC CRUSADER STORYBOOK. In 1982, TB hit the slicks in CHARLTON BULLSEYE 6 (where he first got the red costume--it was blue in the early days.). In BULLSEYE 10, TB was the whole show. In 1984, Red Circle did TB #1, and he appeared in PEP 393 and MIGHTY CRUSADERS 7, followed closely by BLUE RIBBON 13 in which he met the Mighty Crusaders. TB could be the greatest of all the fantasy hares; all he needs is a t-v series and a feature film. -CLAY GEERDES





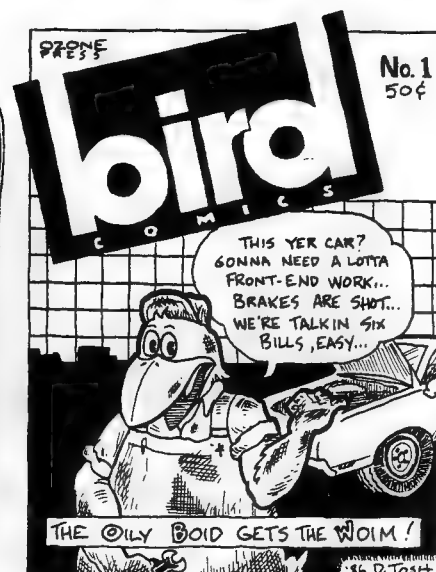
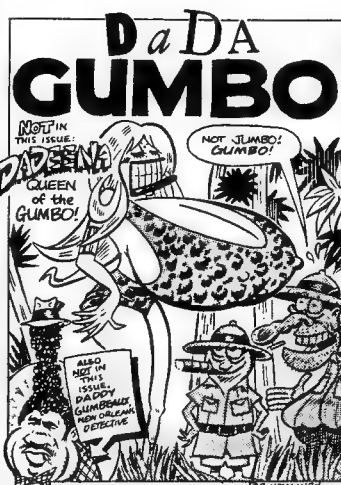
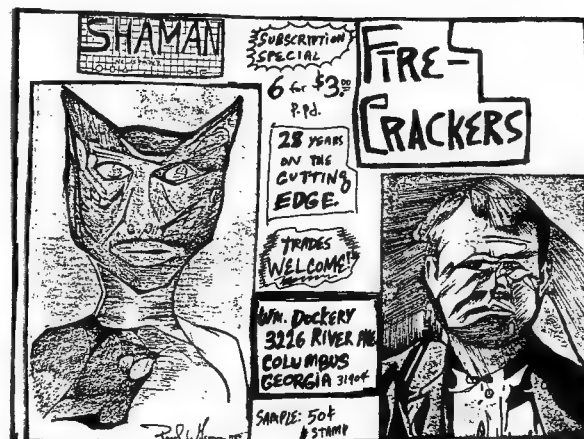
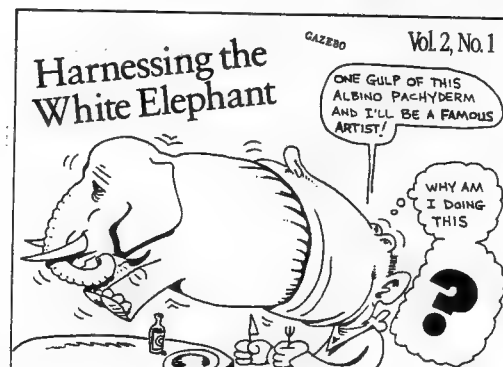


## COMIX PLUGOLA

Pasternak's **EARTH FIND**; Dissmeyer's **UNWELCOME AWARENESS**, and **FRIED BRAINS** 21; 50/22¢ stamp ea. from **COMIX WAVE**.\* **GOT MY EYES ON YOU** 1 is 50¢/stamp from Par Holman, 1097 Ea Webster Dr., Sandy, UT 84070.\* **GRAFICOMIX COMPUTER DADA** is 50¢/stamp from C. E. Emmer, 2910 West Ashland Ave., Muncie, IN 47304.\* **FIRECRACKERS** 3 is 50¢/stamp from William Dockery, 3226 River Ave., Columbus, GA. 31904 (See Bill's ad).\* The following are available from Dada Gumbo Press, 810 Glendale, Ashland, OR 97520: **DADA GUMBO** 8 (\$1/22¢ st), **WAITING FOR GUMMO** (Siergey, 75¢/st), **HARNESSING THE WHITE ELEPHANT** (Willis & Luciano, Free for a 22¢ stamp), **SPARKY AND B. N. DUNCAN VISIT THE LOWIE MUSEUM** (Sparky & Duncan, 75¢/stamp), **CARTOON CHARACTERS FOR THE NEW AGE** (J. R. Williams, 75¢/st).\* **MUTANT MELODIES** 1 is 50¢/st from Garry Hardman, R. D. 2, Box 155, Eureka Rd., Edinboro, PA 16412.\* **BIRD COMICS** 1 is 50¢/st from Ozone Press, POB 313, Addison Sta., Dallas, TX 75001.\* **MYSTERIOUS VISIONS** 1 and 2, **DUNGAR THE BARBARIAN** 2 & 3, are 25¢/stamp each from Ian Shires, 17914 N Inlet Dr., Strongsville, OH 44136.\*



**COMIX WAVE**  
Presents  
**Earth Find**  
ROBERT PASTERNAK  
and...



# COMIX WAVE



ART © DR. SEUSS, 1958.

**COMIX WAVE 43.** © Clay Geerdes, Box 7081, Berkeley, CA 94707. October, 1986. All Rights Reserved. Logo from Dr. Seuss' *THE CAT IN THE HAT COMES BACK*. © Dr. Seuss, 1958. This issue is dedicated to Theodor Seuss Geisel.\* Par Holman, David Miller, and I were walking through Balboa Park in San Diego and when we left the arboretum and walked through an archway, we looked up and saw a giant drawing of the cat in the hat atop the San Diego Museum of Art. This meant Dr. Seuss was somewhere in the vicinity and when we got closer we saw that the museum was featuring a showing of the original art of himself. Ironical that the three of us who love that cartooning style should come across this event at this time. We bought tickets and spent the next hour or so walking around inside a long and varied cartooning career, one that spanned over 50 years and included work for Dartmouth's college humor mag, *JACK O' LANTERN*, covers for various issues of *JUDGE*, political cartoons of World War II, and 43 children's books from *AND TO THINK I SAW IT ON MULBERRY STREET* (1937, his first) to *YOU'RE ONLY OLD ONCE* (1986, his latest), a truly beautiful, informative, educational exhibit, one which not only gave a concise portrait of the man, but clarified his working techniques for the comic art student. Here, in chronological order were layouts for classics like *THE 500 HATS OF BARTHOLOMEW CUBBINS* (1938), *BARTHOLOMEW AND THE OOBLECK* (1949), and *GREEN EGGS AND HAM* (1960). Here were unusual items like the braille edition of *THE CAT IN THE HAT COMES BACK*, made of felt and cotton with a plastic spiral binding (11 1/16 x 10 inches), a blow-up from the cultic film, *THE 5000 FINGERS OF DR. T.* (1951-52), and the originals of most of Dr. Seuss' political cartoons and ad designs.

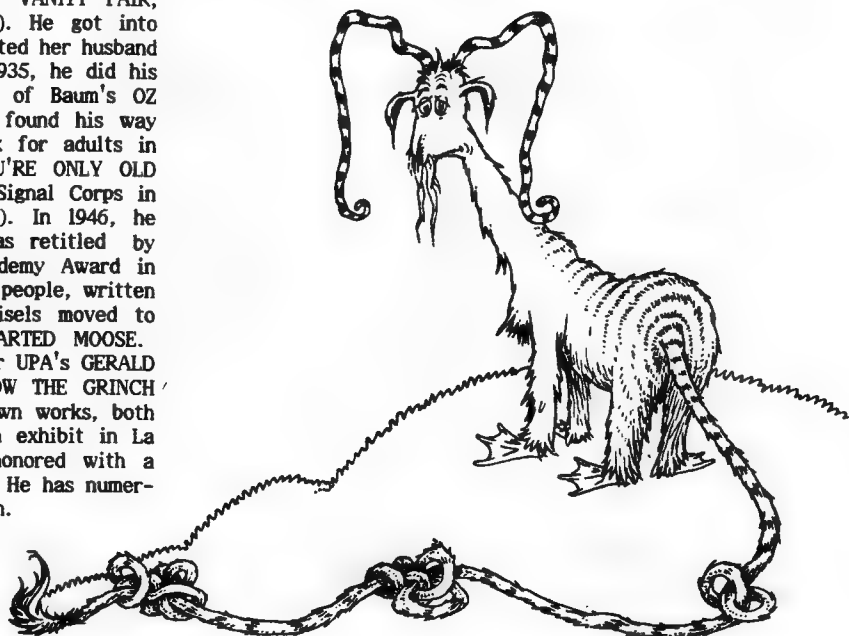
Theodor Seuss Geisel was born March 2, 1904, in Springfield, Massachusetts. He went to Dartmouth in 1922, where he spent a lot of time cartooning, a preoccupation which lead to his appointment as editor-in-chief of the humor mag, *JACK O' LANTERN*. He graduated from Dartmouth in 1925 and went to Lincoln College, Oxford, England, but the lectures bored him and he wound up travelling around Europe for a couple of years. He returned to the U.S. in 1927, the year Charles Lindbergh made his historical flight from New York to Paris. In New York, he freelanced, selling cartoons to *JUDGE*, *COLLEGE HUMOR*, *LIBERTY*, *VANITY FAIR*, and *LIFE* (the humor mag, which preceded the 1936 picture mag). He got into advertising when an exec's wife saw one of his drawings and suggested her husband hire him for a campaign. In 1931, he did *BONERS* for Viking. In 1935, he did his one and only cartoon strip, *HEJJI*, for Hearst. Strong influence of Baum's *OZ* books there and elsewhere in Dr. Seuss' work. By 1937, he had found his way into children's lit with *MULBERRY STREET*, but he did do a book for adults in 1939 (*THE SEVEN LADY GODIVAS*), and his most recent book, *YOU'RE ONLY OLD ONCE* is more for adults than children. Geisel was in the Army Signal Corps in WW2 and he made educational films during that period (1943-46). In 1946, he did a film for the army called *YOUR JOB IN GERMANY*. This was retitled by Warner Brothers to *HITLER LIVES* and it got Seuss his first Academy Award in 1946. He received his second in 1947 for a history of the Japanese people, written with his wife, Helen Palmer Geisel, *DESIGN FOR DEATH*. The Geisels moved to La Jolla in 1948 and Dr. Seuss published *THIDWICK THE BIG-HEARTED MOOSE*. Dr. Seuss got still another Academy Award in 1951 for the script for UPA's *GERALD McBOING BOING*. 1957 was the banner year for Seuss who did *HOW THE GRINCH STOLE CHRISTMAS* and *THE CAT IN THE HAT*, certainly his best known works, both of which are on video. In 1976-77, Dr. Seuss' originals were on exhibit in La Jolla at the Museum of Contemporary Art. In 1981, Seuss was honored with a Dr. Seuss Day on his 77th birthday in 7 states, including California. He has numerous honorary degrees, the latest a Doctor of Fine Arts from Princeton.

This showing will travel, so write down these names and places: 10 Jan to 1 Mar 1987, Carnegie Museum of Art, Pittsburgh, PA; 18 July to 30 Aug, 1987, The New York Public Library; 5 Dec 1987 to 17 Jan 1988 at the Baltimore Museum of Art; and 13 Feb to 10 April 1988 - New Orleans Museum of Art.

## DR. SEUSS' WORLD

But it isn't too late to make one little change.  
A Sleigh and an ELEPHANT! There's something strange!

Ah, but there are no such things as Sneetches and Grinches, no Lorax, no Oobleck falling from the sky--WRONG! There WERE no such things before Dr. Seuss called them into being, but today these characters and things are as common as peanut butter and jelly sandwiches. Dr. Seuss wrote many of his books in verse, often filling out a rhyme with a nonsense word a la Lear or Carroll. His technique was foreshadowed in his first children's book, *AND TO THINK THAT I SAW IT ON MULBERRY STREET*. Little Marco is walking along Mulberry when he sees a horse and wagon, but this is routine and in a moment he has imagined a zebra pulling the wagon, then a charioteer driving it and it isn't long before a whole parade of Seussian animals has passed along Mulberry, but when Marco gets home he tells his dad that he saw nothing but "a plain horse and wagon on Mulberry Street," because he knows adults are serious and cannot participate in a child's fantasy life. Dr. Seuss' father was a zoo keeper and young Ted spent some of his time looking at the animals and improving them with his cartoon-oriented mind. His later drawing style comes from that of men like Rube Goldberg, George Harriman, and Bill Holman. Making up fantasy places and characters would have been second nature to a child raised on the *OZ* books of Lyman Frank Baum and Ruth Plumly Thompson. A story like *BARTHOLOMEW AND THE OOBLECK* would fit neatly into an *OZ* book. King Derwin of Didd is tired of snow and rain and the boring annual things that fall from the sky and he orders his magicians to come up with something new. What comes about is a greenish goo called oobleck which sticks to everything and makes a mess of King Derwin's kingdom. The oobleck evaporates and melts away when the King is persuaded to say the magic words "I'm sorry," by his page, Bartholomew Cubbins. These words are always said by Ruggedo, the Nome King, but only after he has tried to take over the Emerald City of *OZ* and make all the people his slaves. The excess of greedy kings and rulers is always punished by good children's writers like Baum and Dr. Seuss. The good doctor's technique was to cast a new character, then define it with a line of poetry and a drawing. A couple of bored little kids sit in the window looking out at the rain when who should come in but The Cat In the Hat, a magical entertainer par excellence a la the Harlequin Hare from *THE BUTTERFLY BALL AND GRASSHOPPERS FEAST* (1807). Like Travers' Mary Poppins, the cat makes a game out of cleaning up everything with fantasy characters like Thing One and Thing Two and with a marvelous machine that would have made Goldberg and Holman smile. Always whimsical, Dr. Seuss often deals with serious themes like ecology (*THE LORAX*) and the arms race (*THE BUTTER BATTLE BOOK*), remaining all the while in the realm of childhood. -CLAY GEERDES

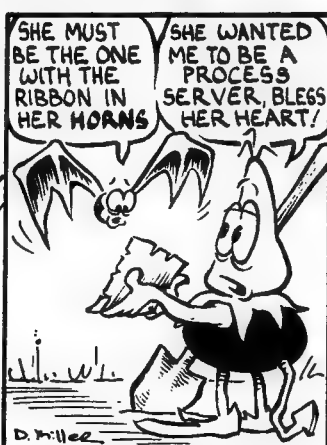
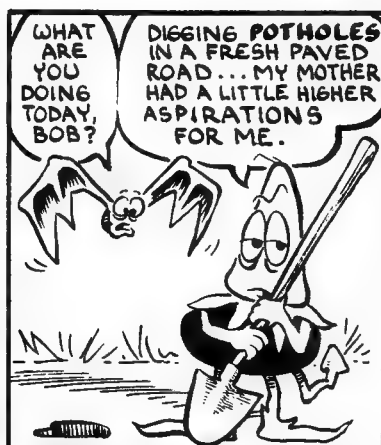




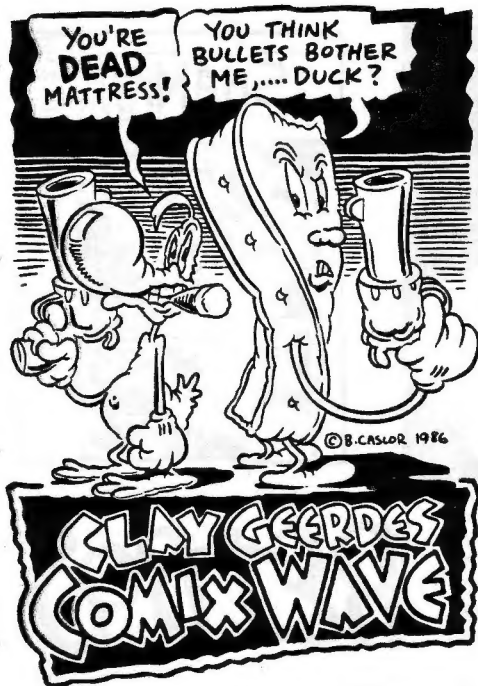
## COMIX PLUGOLA

\$2 will get you COMIX IN A CAPSULE BY LUNA TICKS, 4 frank sized funnies. 424 S 45 St., Phila, PA 19104.\* Latest COMIX WAVE minis: SURROUNDED AND FRIGHTENED (Brad Foster cover, insides by Howard, Hardman, Sloane, Dissmeyer, & Bob Vojtko); REVENGE OF THE JORKS (Chris Bors); THE RETROS (John Jones); and FRIED BRAINS 22 (William Dockery solo). 50¢/22¢ stamp each.\* FIVE MINUTE ROMANCE 1 is 25¢/stamp from Carole Sobocinski, 536 West Addison, Chicago, IL 60613.\* EMOTIONAL VOMIT and ROTTED VISION 3 are 50¢/stamp each from M. Schafer, 75 Fairview Ave, 3-B, New York, N Y 10040.\* Susan Catherine's OVERHEARD AT AMERICA'S LUNCH COUNTERS 5 is \$3 fro Cherry Stone Press, 4715 16th NE, Seattle, WA 98109.\* FAN'TOONS II, the funny animal issue is \$2 from Edd Vick, 3045 Park Lane, #1039, Dallas, TX 75220.\* EYE-DULL OF MILLIONS is 50¢/22¢ stamp from Par Holman, 1097 Ea Webster Dr., Sandy, UT, 84070. And from the same artist: BARELY TRUE WAR STORIES, DZ, 50¢/stamp.\* AMAZING OFF-BEAT GLOWING STICK-FIGURE SAMURAI TRANSFORMING ROBOT ALIEN YOUNGSTER MUTANTS is 25¢/stamp from Dimstore Productions, 17914 N Inlet Dr., Strongsville, OH 44136.\* EBOLG 1 is 50¢/st from P. D. Wilson, 3720 17th Ave, Columbus, GA 31904.\* THE FATHOS 1 and SHAMAN 41 are 50¢/st ea from William Dockery, 3226 River Ave, Columbus, GA 31904.\* Pizz has illustrated a series of mini-comix for Big Daddy Roth. SMALL BLOCKS FOR BIG KIDS, FUN WITH MR. 4 SPEED, HEMI AND YOU, MEISTER MOUSE, HISTORY OF CARS, JUNKYARD ADVENTURE, GOZZILLA AND BLACK BOX, AND ENCYCLOPEDIA FOR WIMPS.

The ad I have is unclear about the price, so get one of them for 75¢ from Pizz, 626 Temple St., Long Beach, Ca 90814, and ask him about the rest.\* SLAM BANG 5 is \$1.25/.39¢ stamp from Fan-Atic Press, 125 Laramie Ave., Frankfort, KY 40601. Allen Freeman and the Hutchison Bros.\* THE FUNNIES PAPER 21, a strip zine, is \$1/.39 from Bob Sheridan, 10922 Fortune Ave., Cleveland, OH 44111.\* Dave and Jeff Tompkins have two issues of HANK STORIES (DZ). Send \$1.39 for both. 272 Fern St., W. Hartford, CT 06119.\* CARPATHIAN CUT-UPS 1 is \$1.39 from Automatic Graphics, 9617 Robin NE, Albuquerque, N M 87112. Text by Klaus Haisch, art by Randy Clark.\* TALES OF JERRY 4 is \$2.50 from Jane Oliver, 244 S. A St., Santa Rosa, CA 95401. standard 32 pp comic book.\* The paperback edition of Robert Williams' ZOMBIE MYSTERY PAINTINGS will sell for \$11.95 (and \$2.40 post and handling) from Blackthorne Press, 786 Blackthorne Avenue, El Cajon, CA 92020. 40 paintings are included. Color plates. This is a satirical work, Williams at his best.\* Bruce Duncan's new address is B.E.F.P., 2425 College Ave., Berkeley, CA 94704, for those who want to write for his latest listing.\* Mr. VERLIN'S ZONO COMIX 5, 6, & 7 are 8½ x 11 zines containing some interesting artwork of the Foster/Roden style. Send Rik Livingston a couple of dollars for a sample. 2136 California #17, San Francisco, CA 94115.\* The MORTY THE DOG comic book is \$1 from Starhead Comix, POB 30044, Seattle, WA 98103.\* Kenny Moran's new one is NEBULA 2. 244 Balmoral St., Winnipeg, Manitoba, R3C 1X6, CANADA. \$2.39.\* Some strong sex and violence in EL VIBORA 78, still the outstanding Spanish comic book. \$7 from J.M. Berenguer, Plaza Beatas 3, Barcelona, SPAIN.\*

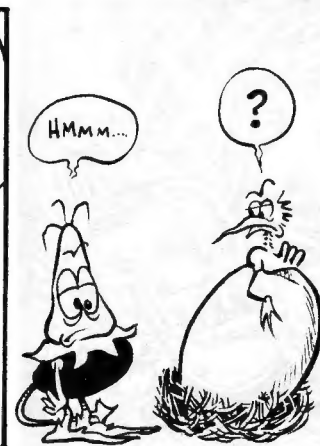


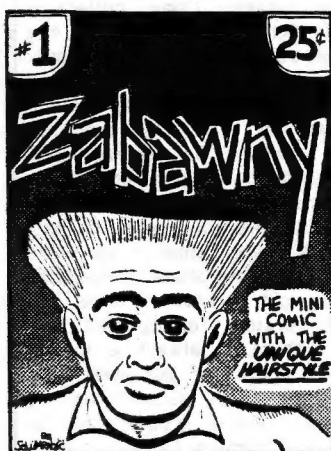




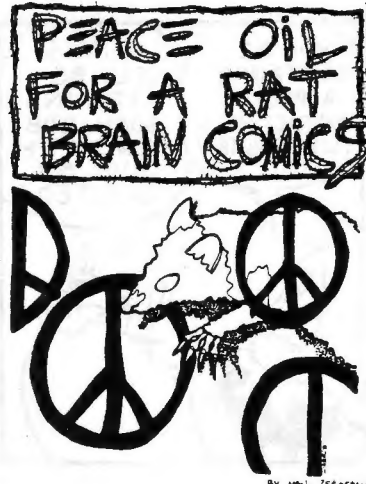
COMIX WAVE 44. © CLAY GEERDES, Box 7081, Berkeley, CA 94707. November, 1986. All Rights Reserved. Logo: Brad Caslor, Canadian animator whose latest mini-comix are DUCK & MATTRESS 3 and BETSY 3 (\$1.22pp for both from CW). The Bob Goblin strip is by David Miller. \* Congratulations to Jack Katz, who, in May of 1986, inked the final line of his epic THE FIRST KINGDOM, the longest comic art project in the history of the medium. 24 books, all of them 32 pages with color covers, completed over a ten year span. The book wound up being published by Bud Plant, but I was working at the old Berkeley Comic Art Shop on Telegraph in Berkeley when that project was first in the wind and it was Bob Beerbohm who championed it. THE FIRST KINGDOM was introduced to comic fandom in COMIX WORLD 16, during a time when only Katz was talking about "graphic novels," now the term is used on a lot of things which are little more than extended superhero stories. In both art and story, Katz transcended Buck Rogers, Flash Gordon, and the other precedents to his work. The complexity of THE FIRST KINGDOM, its convoluted plot, its multitude of characters, mark it as serious graphic literature and I am sure it will be studied in the years to come, not by those who have a passing interest in comics, but by those with a serious curiosity about the major intellectual currents of the 1970s and 80s. Dean Cornwall, Harvey Dunn, and Jesse Leyendecker would have been proud of you, Jack.\* CON GAMES: Imitation is always destined for obscurity, but the money-minded artist-entrepreneur always seems to go for a possible short-term profit over any kind of permanence or historical significance. Sparked by RONIN, the Eastman/Laird TEENAGE MUTANT NINJA TURTLES is good satire with artwork which has improved with each issue. TURTLES financial success has begun to stimulate by-products like Erick Wujcik's TEENAGE MUTANT NINJA TURTLES ADVENTURES GAME, and a forthcoming graphic album by First Comics; at the same time the popular TURTLES has triggered a mass of absurd imitations ranging from radioactive hamsters to geriatric gerbils, all of which may have interesting artwork and

provocative stories, yet be doomed to obscurity, because they are not stimulated by a fresh creative impulse, rather by an attempt to cash in on someone else's wit. The Dealers' Room at the San Diego Con was replete with imitation turtles and robotech bots and the usual hypola for things like that horrible HOWARD THE DUCK film (an idea whose time came and went a long time ago). I don't think it ever works well to mix animals or birds and humans. That's why Kelly dumped Bumbazine and made Pogo into a star.\* Reminds me that Clarence Nash was doing Herman the Duck on the old Burns and Allen radio show when Disney's people signed him up to do the voice of Donald Duck.\* Dealer greed was high at the Con. I saw comics marked "above guide" for no reason other than the dealer's own selfish attitude toward the world in general. Comic collecting is being narrowed down to a handful of rich collectors, while the small buyer is being squeezed out of the picture. This is not only true of the Golden and Silver age comics, but of more contemporary comics as well. USAGI I was selling for \$5. This is a new comic. No second issue has come out yet. I never saw this comic displayed at any of the Berkeley stores and I like Sakai's little samurai bunny so I was looking for it. I consider this fraud on the part of various dealers. I know that the artist isn't getting any extra money for the work on the comic other than the few personal copies he can sell at a convention, which means the dealers are skimming an extra \$2.25 per book from readers who can't do anything about it because there are no price controls on comic books.\* I always leave San Diego after one of these weekend comic orgies, feeling like I've been ground up in the machinery of art. There is always a woman vampire with a plastic smile doing semi-tit shots for bug-eyed boys who would normally be hanging out at the local Jack-in-the-Box with a store-bought skateboard in one hand and a greaseburger in the other. Lines of company artists sit around signing formula comics to pay for their vacation to San Diego. Celeb guests sit and smile and never get to say anything real because they always get the





same nerdish questions from the audience geeks.\* That's Stan Sakai up above with MAD Groo-oo Sergio Aragones. \* Hey, I actually had a pretty good time in San Diego this year. We went out to the Coronado Hotel, where they filmed SOME LIKE IT HOT back in the fifties; walked along the beach and saw a lot of mistresses and gigolos evening up their tans. Big contrast to the skid row where the con hotel is. Saw a few punks with that freeze-dried look, you know, Mohawks and slash-glasses. Sailors were giving each other that knowing look on the bus, but inside they were envious of those green and purple hair jobs. The first thing you lose in boot camp is your locks. A skinhead is a raw recruit, a guy whose dungarees still smell of preservatives, like the boy I saw eating his twinkies and drinking his Classic Coke outside the hotel. I understood him right away. He just got out of primary training. They don't let you have any ice cream or cokes for three solid weeks. Boot liberty for these guys means candy and ice cream, or geedunks, as they are called in Navy slang.\* OKAY, TIME FOR THE PLUGS. Note that plugs in CW are paid for with two copies of the publication. Nothing in life is free. If you are ordering for the first time, you should send an age statement (18 or over), because some of the stuff published may be X-rated. Most of the current stuff tends not to be X, but send your statement and save time.\* Jeff Gaither's ZEITGEIST 1, 2, and 3, XXX, John Jones RETROS 1, 2, and 3, R. K. Sloane's SCARY COMIX, and Parsonavich's VISION 3 are all new from CW. 50¢/.22 stamp each.\* AVERAGE MAN 1 is 25¢ from Chris Kelly, 11949 Straight-A-Way Lane, Raleigh, N C 27612.\* "Just because you made a mess and hung it up in an art gallery for everyone to see doesn't make you a painter."\* AIRHEAD 1 and 2, 25¢ ea/.22 stamp from Ed Crawford, Rt 2, Box 275B, Sherwood, Ore 97140.\* Carole Sobocinski gets into the swim of things with HER FIRST, ZABAWNY. .25/.22stamp. POB 3433, Merchandise Mart Sta., Chicago, IL 60654.\* PEACE OIL FOR A RAT BRAIN COMICS and BUDDHA MOODIST PUNK ZEN DETECTIVE are each 25¢/.22 from Carrie, 833 1/3 N. Formosa, Hollywood, CA 90046.\* DUNGAR 4, MYSTERIOUS VISIONS 3, and FLORIDA LIFE 1 are all 25¢/.22 ea from Ian Shires, 17914 N. Inlet Dr., Strongsville, OH 44136.\* THE COSMIC ARMADILLO 1 is 50¢/.22 from James Lindbloom, 133 College Ave., Poughkeepsie, N Y 12603.\* SHAMAN 42 is 70¢ pp from William Dockery, 3226 River Ave., Columbus, GA 31904.\* I have a few copies of David Nadel's RUMPLE-REAGANSKIN. 50¢/.22.\* A HATFUL OF HOWIE is 75¢ pp from W. Honath, 332 Atlanta Dr., Pittsburgh, PA 15228-1125.\* CAL MOOTS 1 and 2 are 25¢/.22 ea from John Freitas, POB 590, No. Easton, MA 02356.\* MURDER 1 from Renegade.\* -CLAY GEERDES







## THE OZ TRIP

The Twentieth Century began in OZ, a fairyland that emanated from the brain of Lyman Frank Baum. His Utopia, where no one ever needed money, got sick, or died, provided a happy alternative to the real world of 1900 as described in the writings of realists like Frank Norris, Stephen Crane, and Upton Sinclair. Librarians as a group didn't like THE WIZARD OF OZ in the first place and, hearing there would be sequels, condemned it as a "series" book. As a result, it was not on the library shelves in spite of being a best seller, indeed, one of a handful of books that has never stopped being a best seller. No one knows how many editions are out there since the Wiz went into public domain in 1956. How come? Because of the 1939 movie which had rather buxom Judy Garland playing little Dorothy? Well, perhaps, but the fact is that many people I talk to have never actually read Baum's book. They think they know the story because the movie is screened every year over a holiday, but the movie changed a lot of Baum's book. Took all of the gore and violence out, that's for sure. No dead Kalidahs. The Tin Woodman doesn't get into it with the wolves, and the Scarecrow, well, try to picture Ray Bolger tearing the heads off 40 of the Wicked Witch of the West's crows. You see, that European fairy tale world that stimulated Baum and other writers of what has become known as "children's literature" was not the cute sentimental place projected by Hollywood; it was a world of cannibal giants, evil dragons, jealous and murderous stepmothers--generally, a terrifying place, not one to send a little kid off to pleasant dreams. Ironically, Baum wrote of getting away from the gore and terror of European fairy tales, but he did not follow through. Take the story of the Tin Woodman, Nick Chopper. He got in bad with a witch and she enchanted an ax which proceeded to cut Nick up. Each time he lost a body part, it was replaced by a tinsmith until he was a total tin man. His motive for going to see Oz was to get himself a heart. Talk about your Texas Chainsaw Massacre syndrome.

Baum, actor, salesman, chicken farmer, hack writer, wrote 14 OZ books before his death on May 6, 1919. It's said he liked the Tin Woodman of OZ best, which is curious, because this is the goriest of the lot. In the story, Nick goes in search of his youthful love, Nimmie Amee, meeting on the way, Captain Fyter, who has become a tin man a la Nick. Both go to see Ku Klip, the smith, where they learn about Chopfyt, a character who is a composite of both of THEIR original bodies. Why didn't those old body parts just rot away? Well, nothing ever dies in OZ, remember. A person may be cut into little pieces, but all of the pieces just go on living, so old Ku Klip just patched Chopfyt together, and, guess what? The tin guys find Chopfyt married to their ex-Munchkin love, Nimmie Amee. And this bride of Frankenstein is happy! She won't leave Chopfyt for either Nick or Captain Fyter. Tell this story to your five-year-old at bedtime. Actually, Baum was in poor health at this time and the book reflects it. He had gall bladder surgery and spent the last 18 months of his life bedridden, hardly the type of situation to inspire the type of uplifting prose one expected to find in the yearly Christmas OZ book.

Baum didn't really like OZ all that much. He was stuck with it the way an actor on a popular t-v series is stuck today. He wanted to write other things, and many of them, like THE MAGICAL MONARCH OF MO and QUEEN ZIXI OF IX are better than a lot of the material that is repeated over and over in the endless OZ canon. Baum's imagination always transcended his writing ability. He never ceased to come up with new characters, though he often did not know what to do with them. His works are elaborate travel-ogues, long visits through the endless corridors of a fairyland museum filled with living sawhorses, stuffed men and women like the Scarecrow and Scraps, the Patchwork Girl, and bizarre villains like the Roly Rogues who bounce around like animated basketballs. Experiences are usually collective in Baum, seldom individual. His method is to assemble a group of characters, usually four, and take them on an adventure to a strange land or to OZ. It's always fun being inside one of these manufactured adventures and in the heat of the action, one forgets that there is never any real threat, because the principals are always looked out for by Ozma and Glinda the Good. Ozma, the ruler of OZ, has a magic picture which shows her anything and anyplace in OZ upon request, kind of an extension of the wicked Queen's mirror from the Grimm version of SNOW WHITE. Seeing Dorothy or the Shaggy Man or Scarecrow or any of her other friends in trouble, Ozma may simply bring them back to her palace by using her magic powers. Glinda has a book in her room which contains an account of everything that happens the minute it happens, so all she has to do is read that and she will know one of the favored ones is in peril and she can save them. Ozma's mirror, like Rob's Record of Events in THE MASTER KEY (1902), foreshadows television. I might note here that THE MASTER KEY probably influenced Wylie and Balmer who did GLADIATOR (1930), the book closely imitated by the young Jerry Siegel when he was scripting the first SUPERMAN episode in 1932. Rob in THE MASTER KEY has a flying device, given to him by the Demon of Electricity, kind of a compass on a wrist strap. The Demon appears in a flash of lighting very much like Captain Marvel, hence I suspect Otto Binder and C. C. Beck of reading KEY.

OZ, well, you may have been there; if you've seen a map of Disneyland, just compare it to the published map of OZ and you will see that the Sleeping Beauty's castle is situated in Disneyland just about where the Emerald City is in OZ. The various countries correspond to the lands, etc. There was a time when Baum had in mind buying an island off the coast of California and building an OZ theme park there, but that was just another of his impractical and unfulfilled fantasies. He did live on Coronado in his last years, an island then, linked with San Diego by ferry boat. Baum was born in Chittenango, near Syracuse in New York. He lived for awhile in Aberdeen, South Dakota, then in Chicago, and finally in Hollywood and Coronado. Always the actor, producer, he was never satisfied with his books as books; he always wanted them on stage or on film, but he was never a member of the Hollywood clique and his OZ films never got the distribution that might have ensured their success. Onstage, he had two hits, THE WIZARD OF OZ and THE TIK TOK MAN OF OZ.

Born wealthy, Baum accepted all the trappings of European royalty and their RIGHTNESS. No farmer in OZ ever questions Ozma's





## COMIX PLUGOLA

**COMIX WAVE 45.** © CLAY GEERDES, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo: David Miller. December, 1986. Note to subscribers: If your address label has an 86 on it, it's time to renew your membership. \$6 for 1987 (12 issues). SPECIAL OFFER: \$10 for a sub AND 12 mini-comix. Special expires November 10, 1986. 50¢ minis only.\* THE VAULT OF COMIX WAVE is ready. Art by R. K. Sloane, Par Holman (Story by Clark Dissmeyer), Bob Vojtko, Ed DeVore, Garry Hardman, Jeff Gaither, and Mary Fleener. DZ/20PP. \$1.89 pp.\* Support CW. Give a friend a sub for Christmas. C.G.

rule. Baum says everyone works in OZ and there is no money, that all is done out of love and kindness, yet the Princess and Dorothy and all of their friends are served and do not work; indeed, the glamour of the OZ books for the normal reader in 1900-1919 lay in this work-free culture; we must recall that children were still working in the mines and the slaughterhouses at this time. The reader who wants to get the full impact should read THE EMERALD CITY OF OZ along with THE JUNGLE (1906). Had the immigrant children been able to read though, I am certain they would have loved OZ and all of its fantasy characters.

Most of Baum's characters are like stuffed animals; once introduced, they do not change; indeed, all change in OZ is through magic. All experience in OZ is existential. There is no growth in fairyland. OZ changed slightly after the first book, because there was no intention on Baum's part to do more than a single OZ book and faced with a series he had to modify some of his original ideas. Even the title was wrong, because the Wizard WAS OZ, he was not OF OZ. He introduces himself, saying, "I am OZ, etc." Since the Wicked Witch of the East is killed when Dorothy's Kansas house crashes on her in the Munchkin Country, there was death in OZ, hence the later story that Lurline, Queen of the Fairies, has enchanted OZ so that nothing ever changes. Well, here is a new horror for anyone who thinks about it. If a woman was pregnant when the enchantment took place, then she will be pregnant forever. Babies will never grow up. How Baum could have conceived this as a situation in which everyone was happy and contented is beyond me, but then why a monarchy should be necessary in a fairyland is also beyond me. Though he wanted to create a specifically American form of fairy tale, Baum was never able to dump all those princesses and queens. I've read a lot of critical material on Baum lately and I always get upset when I read that Baum was supposed to be The Wizard or The Tin Woodman--a writer is ALL of his characters, and though the Wizard does share some affinities with Baum (who had a certain affection for humbuggery), he clearly symbolizes the father in the story; what's going on is easy for anyone to see; a group of kids go to see Daddy to ask him for the things they need and want. I mean, hey, guys, it was Baum's father, Benjamin, who blew it and lost his oil business (so OZ blows it and loses OZ, huh?).

Del Rey has reissued all of Baum's OZ books and they are now in the process of reissuing the subsequent 19 done by Ruth Plumly Thompson. Dover has Baum's AMERICAN FAIRY TALES, MASTER KEY, and JOHN DOUGH AND THE CHERUB, MAGICAL MONARCH OF MO, QUEEN ZIXI OF IX, and THE LIFE AND ADVENTURES OF SANTA CLAUS. There are items like the OZ SCRAPBOOK, ANNOTATED OZ, and the McFall biography, but these are rarely available. An OZ society was formed in 1957 and it issues THE BAUM BUGLE. Early OZ material, including books and games, is expensive, and rarely available outside antique stores and special yearly OZ conventions. Check your local library and antique stores for addresses.

CLAY GEERDES/9-8-86

DEADBEAT is a new poetry/comix paper a la THE EAST VILLAGE OTHER. Art by Spain, S. Clay Wilson, and lots of other people. Uses contributions. Send \$1.50 for a sample. 1338 Haight St., S. F. CAL 94117.\* CEREBUS up to #88 and climbing.\* Fan'toons 12 is \$1.14 pp from Edd Vick, 3045 Park Lane, #1039, Dallas, TX 75220.\* SIDEWAYS 1, MYSTERIOUS VISIONS 1, and DUNGAR 5 are 25¢/stamp ea. from Ian Shires, 17914 N Inlet Dr., Strongsville OH 44136.\* RENEGADE will publish Wimmen's Comix II. MURDER 2, ETERNITY SMITH 2, and Ms.TREE 32, and VICKI VALENTINE 4 out now.\* JOHNNY QUEST 3 from COMICO.\* What is commentary but the cement that holds the ads together, the aesthetic glue? EL VIBORA has #79 and a CRIME SPECIAL out. \$7 each from J. M. Berenguer, Plaza Beatas 3, Barcelona, SPAIN.\* Oz Comics is doing PHANTASTIQUE in the EC tradition. \$5 for one from POB 93, Guildford 2161, AUSTRALIA.\* VISION 3, ZEITGEIST 3, AND RETROS 3 are 50¢/stamp from CW.\* TRUE CONFESSION COMIX 1 and WOMEN IN THEIR THIRTIES are 25¢/stamp ea from Yossi Knodel, POB 941, Bloomington, IND 47401\* Eric Mayer has KING COTTON 1 for 25¢/st, 1771 Ridge Road East, Rochester N Y 14622\* Eric also has BAD CAT 1.\* Sign in a local protest against George Bush: "I won't pee until proven guilty."\* Bob Sheridan's THE ANTI-ARTIST is 50¢/st from CW.\* XI FORCE/.60pp. Mimeographics, 303 Holiday Drive, Tuscola, IL 61953.\* -CLAY GEERDES

